14 Estudios para Guitarra Fusión

Quique Sinesi

Técnicas combinadas de púa, dedos y dedos/púa
Estudios fáciles sobre métricas irregulares
Estilos con reminiscencias de tango y folklore

RICORDI

INDICE

	Pág.
Prefacio	6
Símbolos utilizados	7
ESTUDIOS (Y TECNICAS A UTILIZAR)	
1. SOLO 1 *(dedos / púa y dedos)*	8
2. ESTUDIO PARA PUA Nº 1 *(púa)*	10
3. CERCA DEL SOL *(dedos / púa y dedos)*	12
4. CASCADAS *(dedos)*	13
5. SOLO TANGUEADO *(dedos / púa)*	14
6. TRES Y SEIS *(dedos / púa)*	16
7. MANANTIAL DE LUZ *(dedos / púa y dedos)*	18
8. CANCION EN NUEVE *(dedos / púa)*	19
9. SOLO EN SEIS *(dedos)*	20
10. ESTUDIO PARA PUA Nº 2 *(púa)*	22
11. MILONGA ESTUDIO *(dedos)*	24
12. CAMBIANTE *(púa / dedos)*	26
13. ESPEJISMOS *(púa / dedos)*	28
14. TANGUEADO Nº 2 *(púa / púa y dedos / dedos)*	30

PREFACIO

La guitarra clásica (española, acústica, folk, en sus versiones con cuerdas de nylon o acero) tiene un repertorio que recién en los últimos años se está ampliando gracias a la obra de ejecutantes clásicos y de jazz fusión.

Sin embargo, el repertorio de estudio del instrumento sigue siendo el mismo «paquete» de libros: o bien arcaicos o bien encerrados en la armonía y rítmicas típicas del barroco o renacimiento.

Por eso pensamos y diseñamos este libro que cubre otros aspectos, por ejemplo, el técnico (púa, púa y dedos), el rítmico (métricas en 6/8, 9/8, 10/8, etc.), el armónico y el estilístico, virándolo hacia el ámbito de músicas locales (tango y folklore) fusionadas con sonoridades jazzísticas.

Esperamos que este material les sea muy útil, especialmente a los que dan sus primeros pasos sabiendo ya casi hacia dónde deben caminar.

Un abrazo.

Daniel Curto
Director de la colección
Rock-Jazz-Tech

SIMBOLOS UTILIZADOS

p = Pulgar

i = Indice

m = Medio

a = Anular

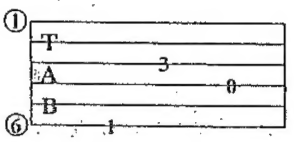
ch = Chico o meñique

= Púa hacia abajo

V = Púa hacia arriba

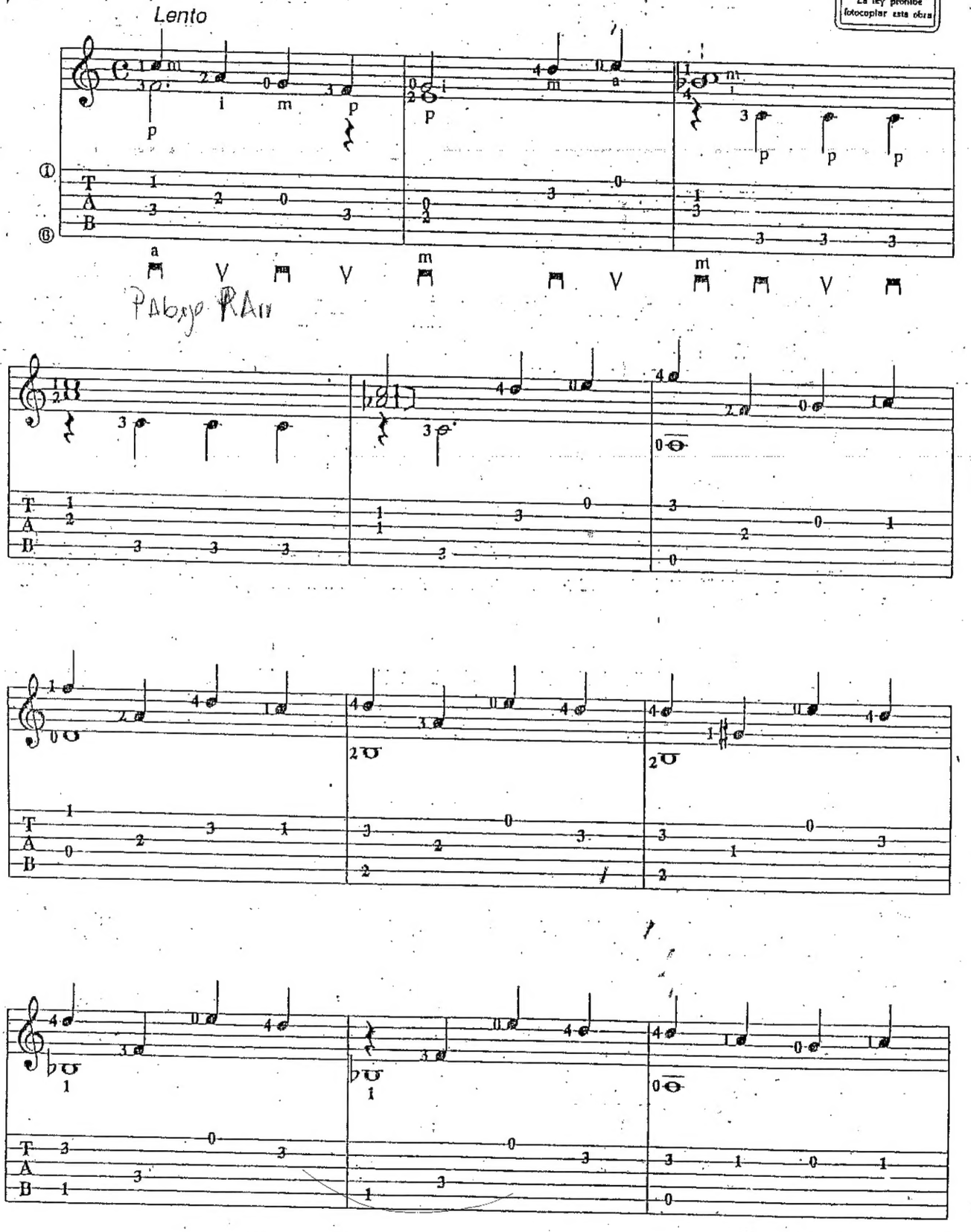
= Armónico (en casillero XII)

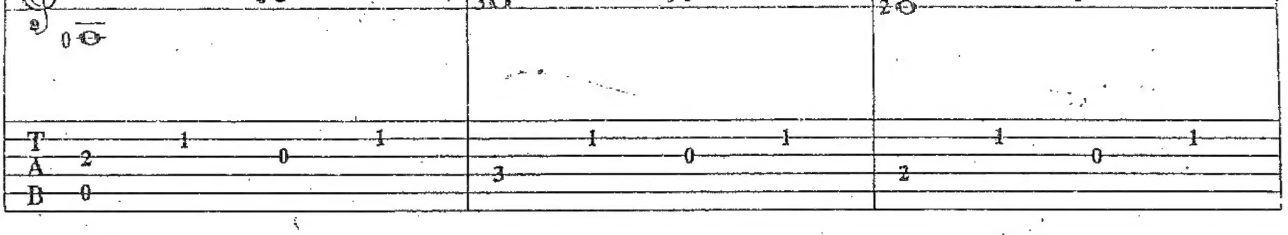
= Rasgueo hacia abajo

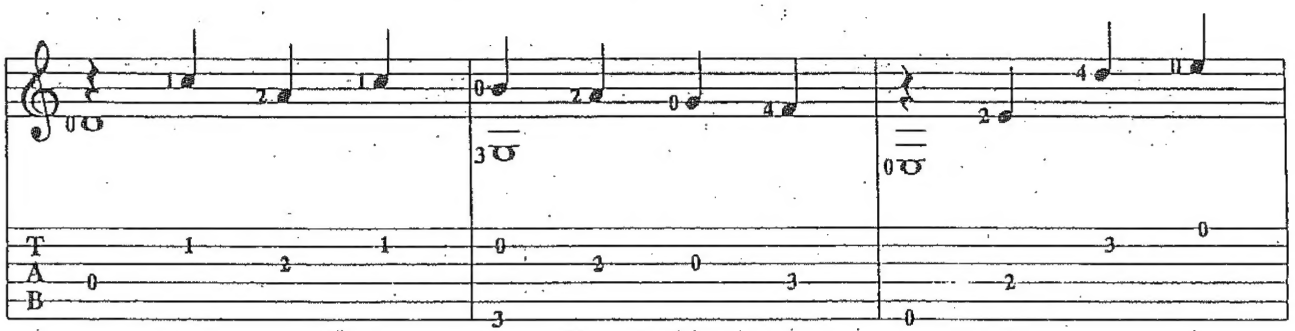


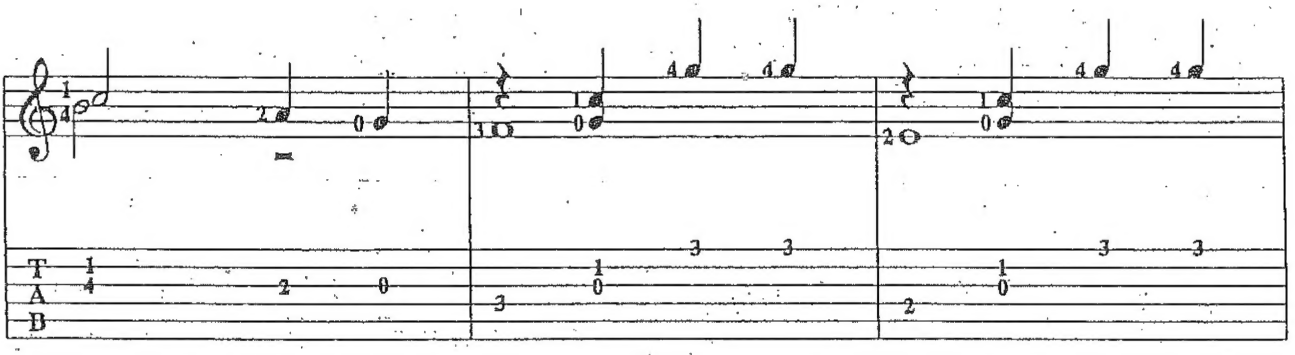
Tablatura. Las líneas representan las cuerdas y los números los casilleros en que deben tocarse (el 0 significa cuerda al aire)

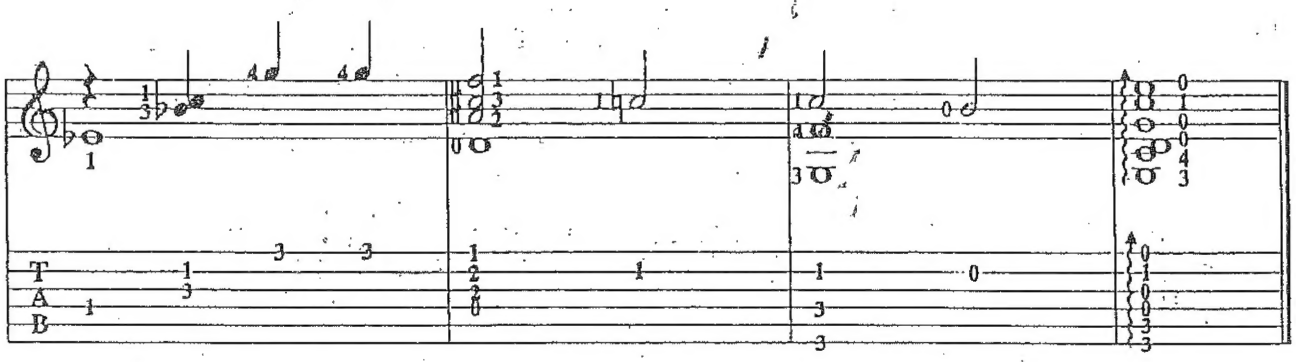
SOLO 1





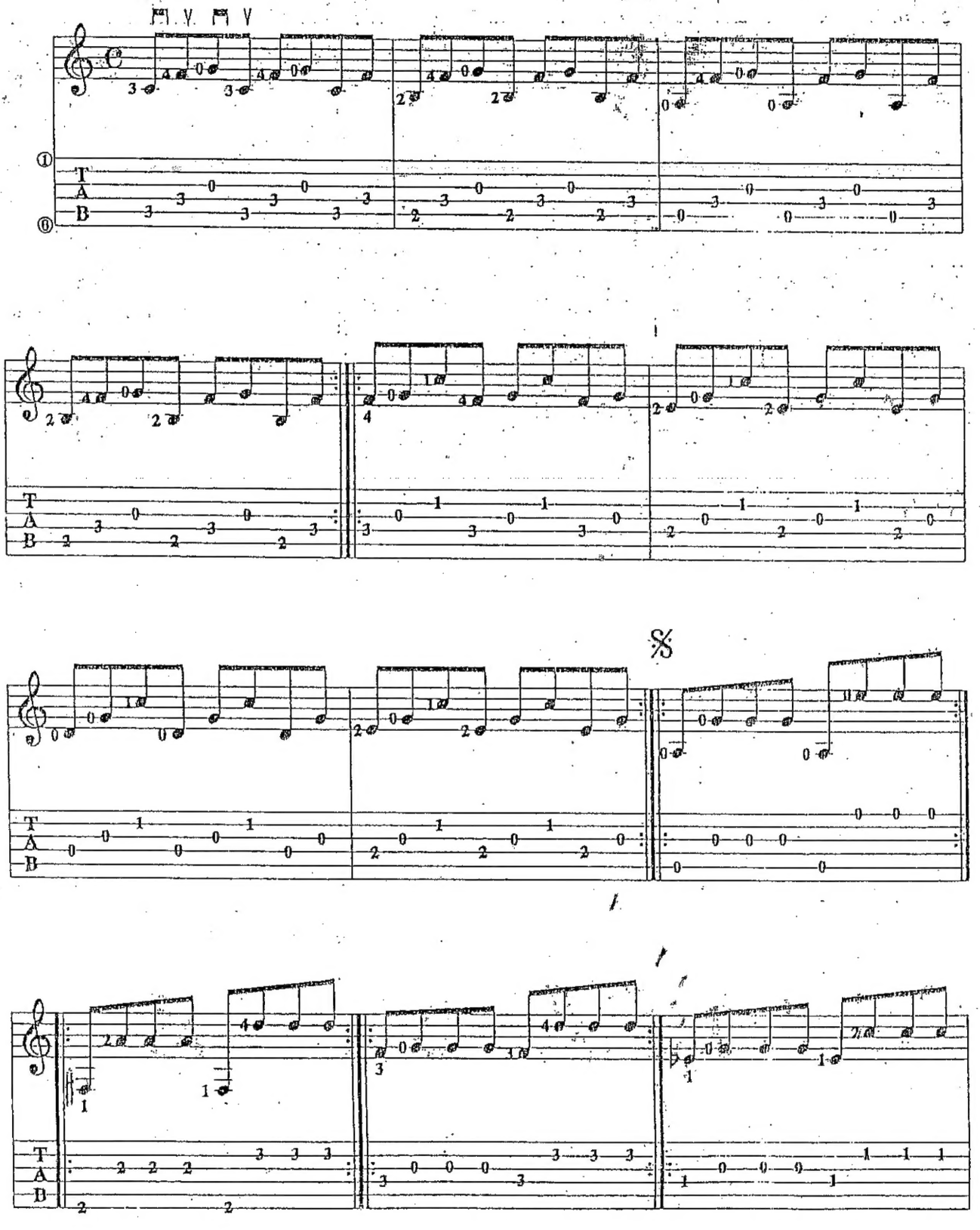


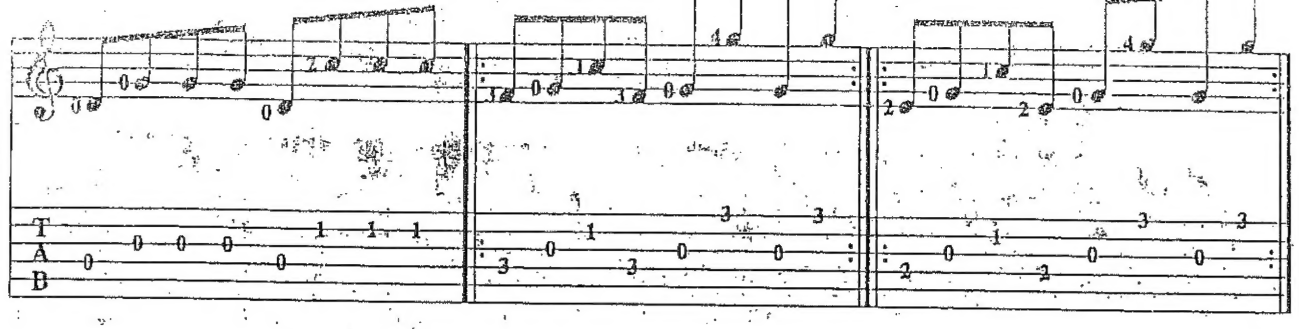


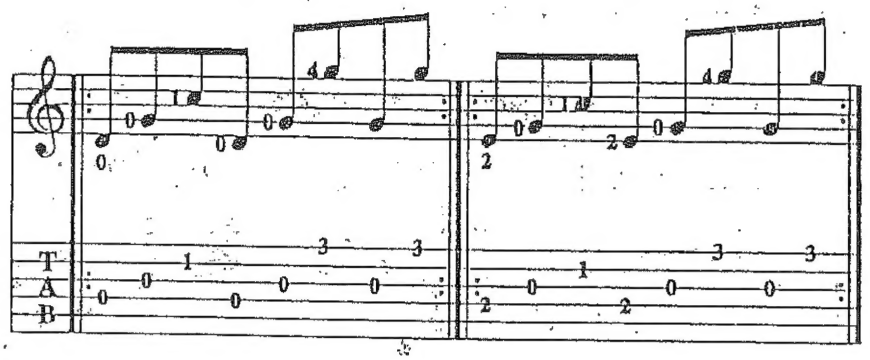


ESTUDIO PARA PUA Nº 1

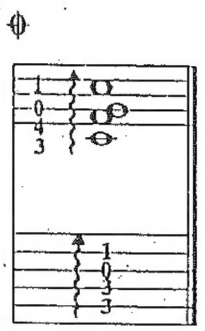
Rápido





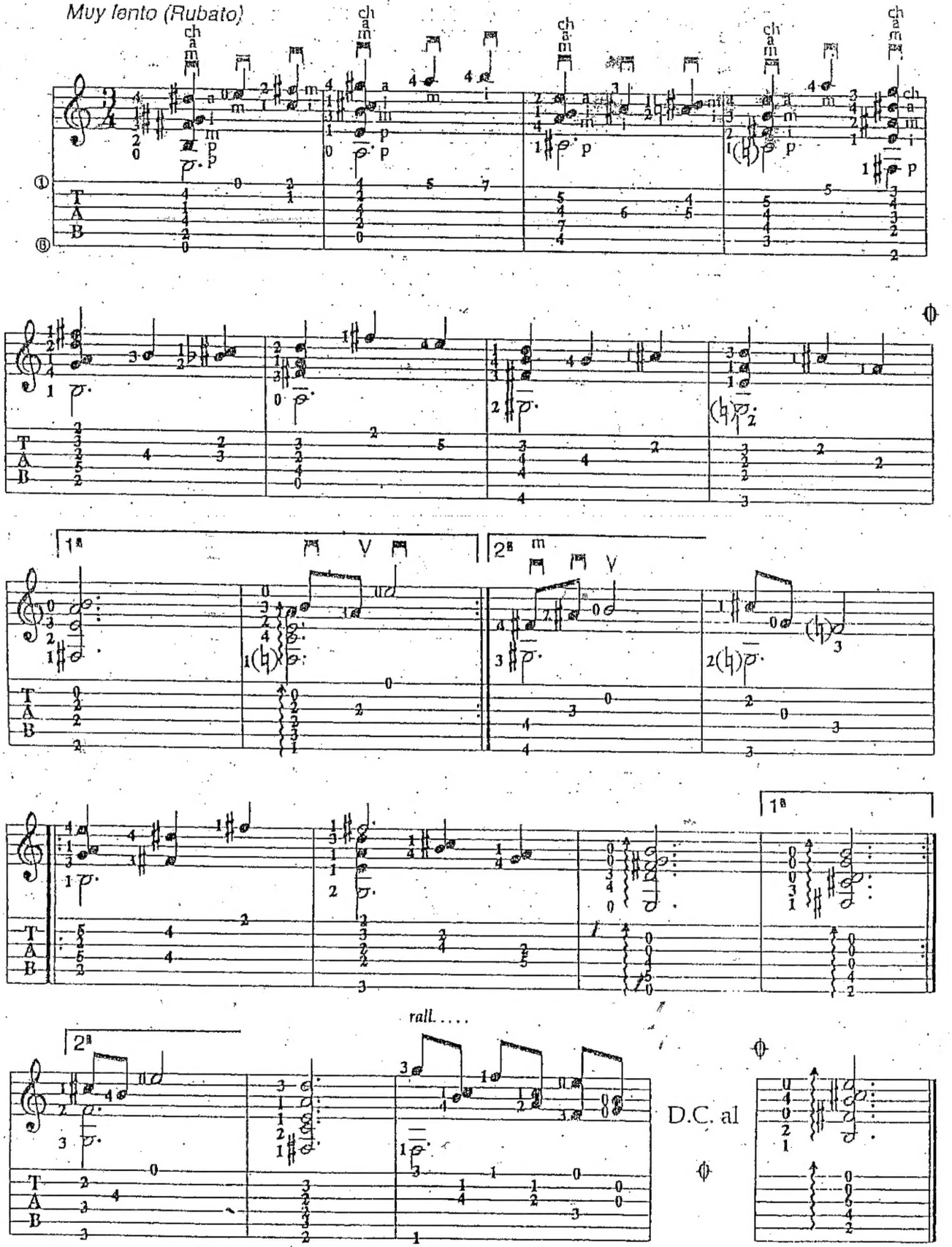


Del 𝄋 al 𝄋



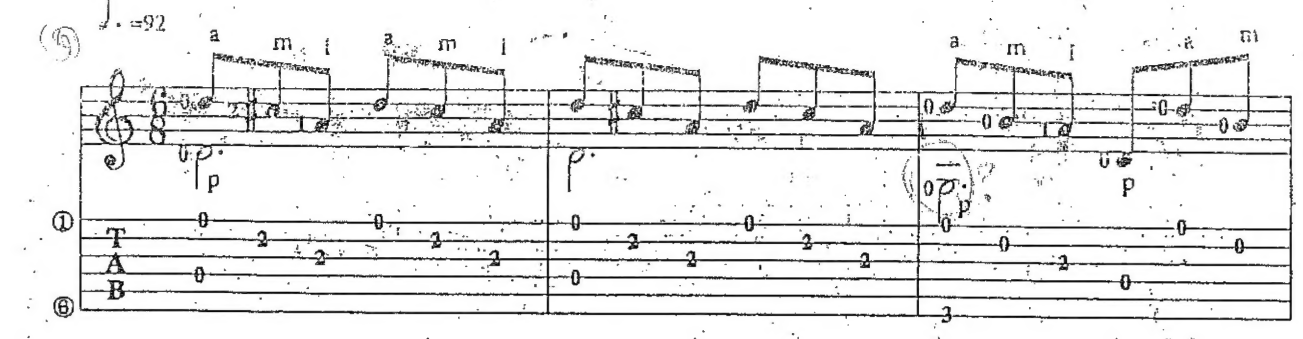
CERCA DEL SOL

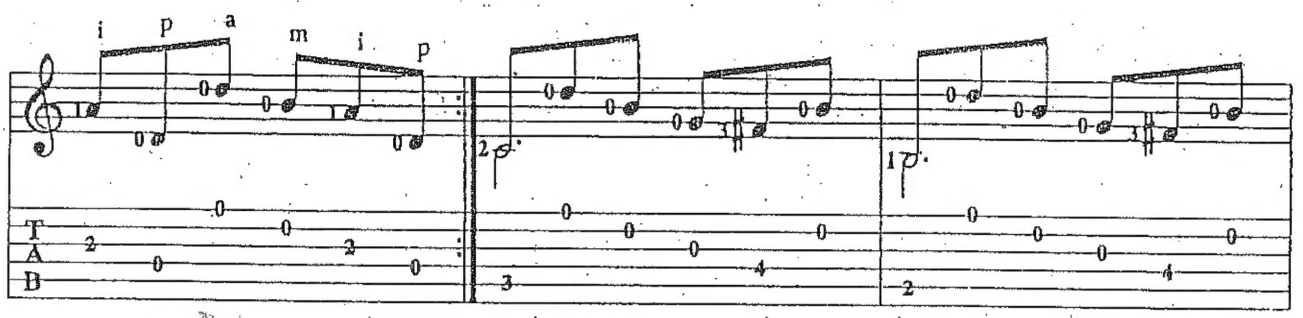
Muy lento (Rubato)

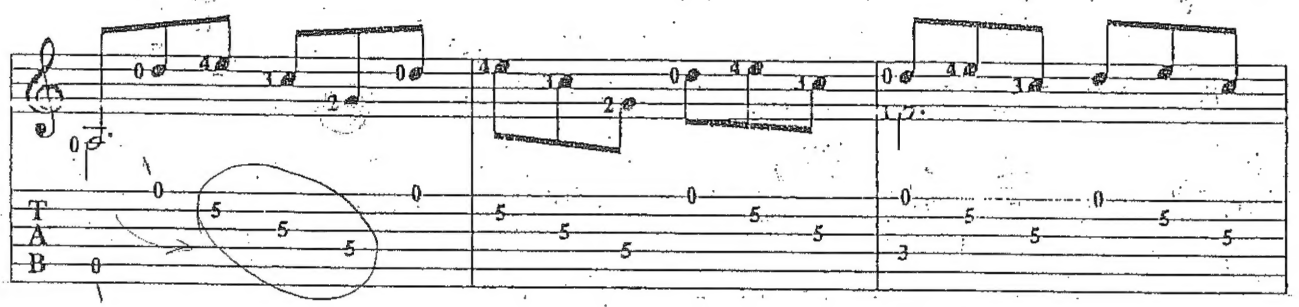


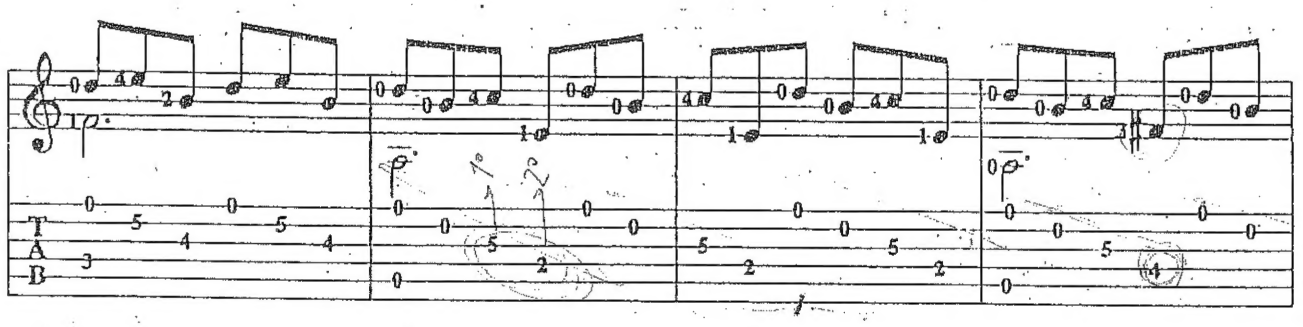
1ª en D (Re)

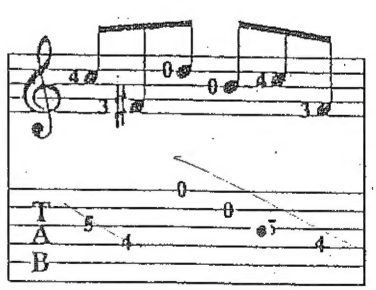
♩. =92



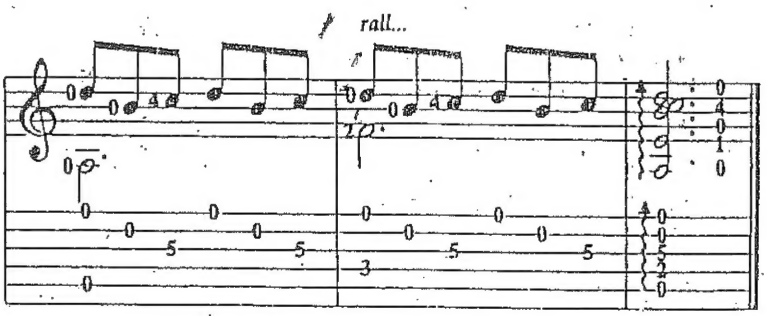








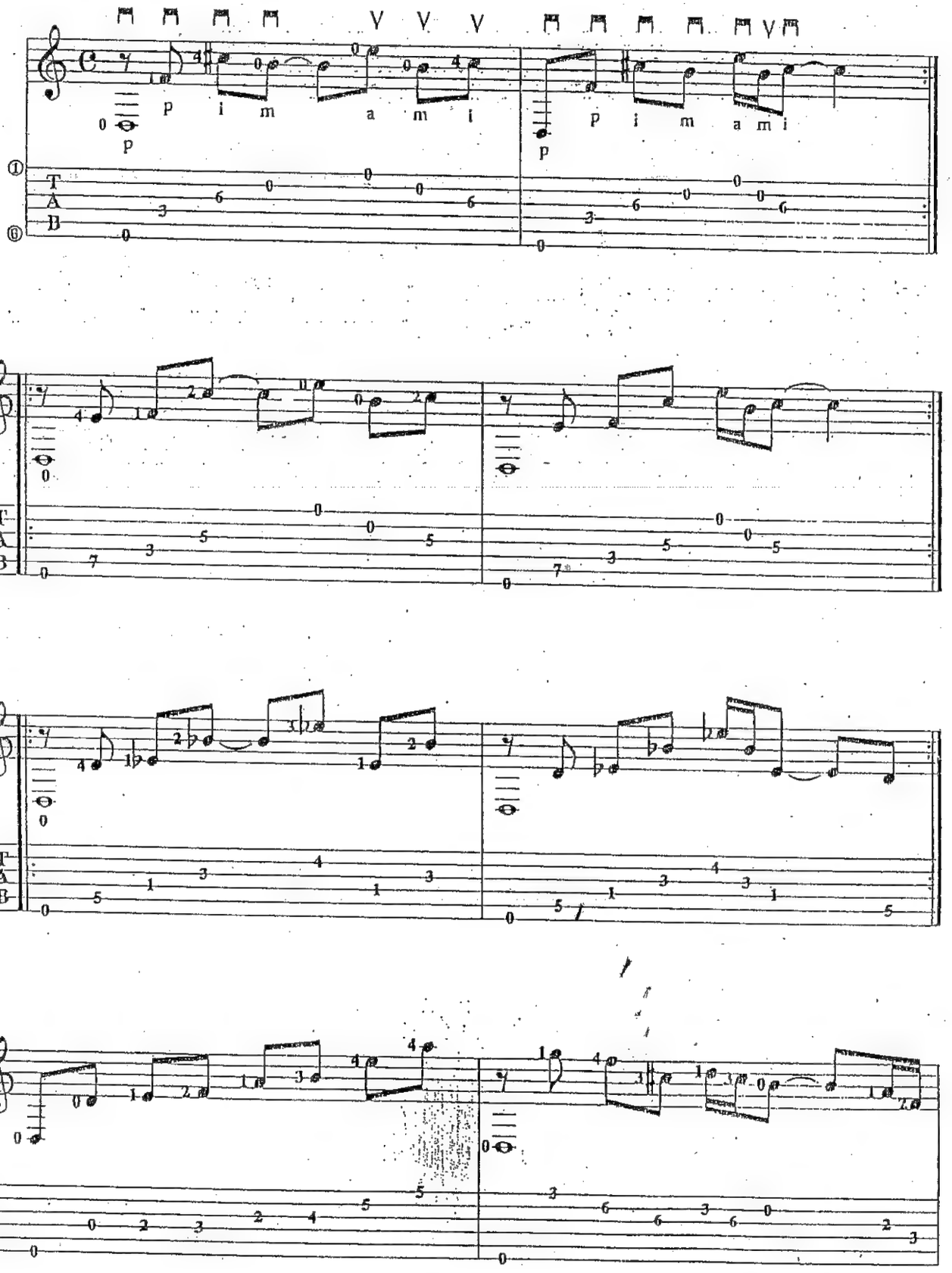
D. C.
y
sigue

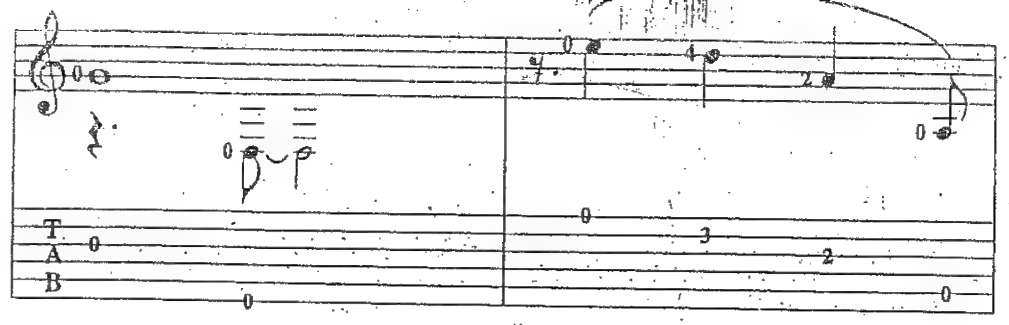


SOLO TANGUEADO

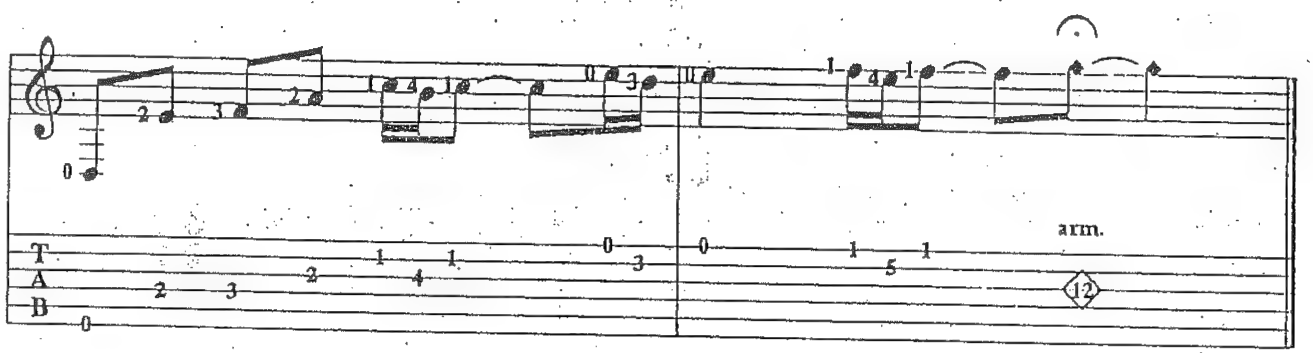
6ª en D (Re)

♩=100



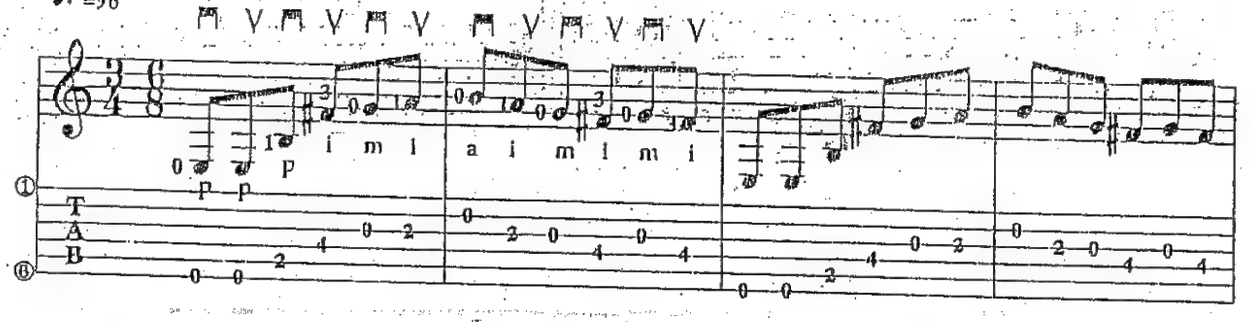


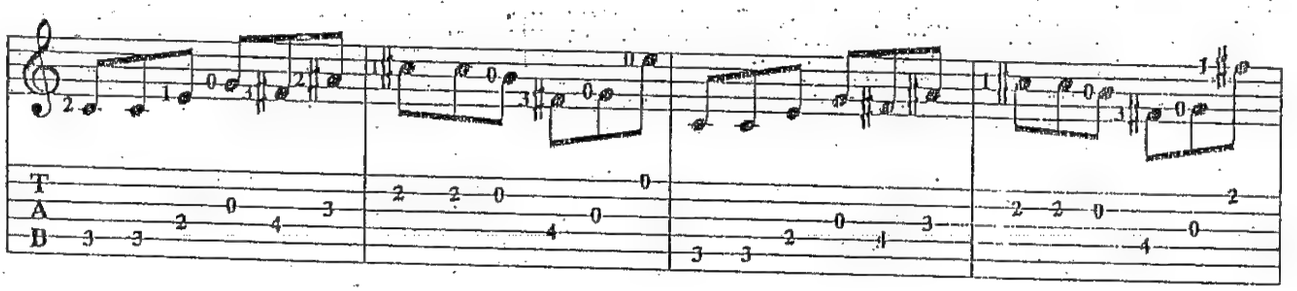
D. C. y sigue



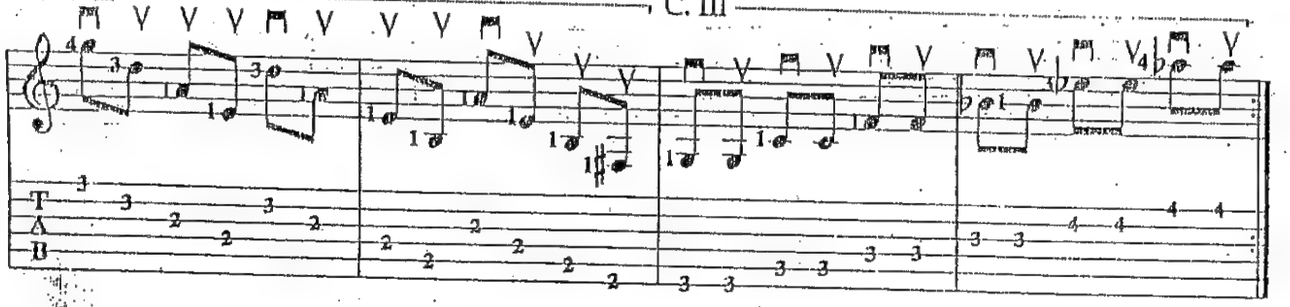
TRES Y SEIS

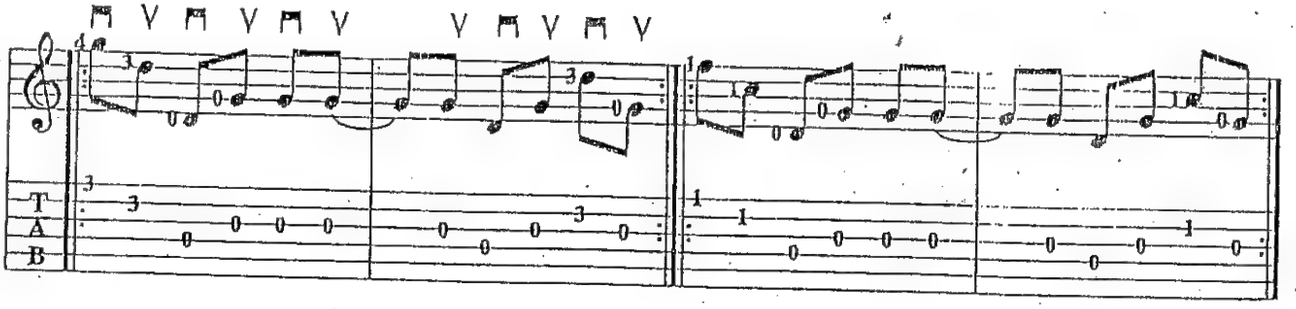
♩. =96

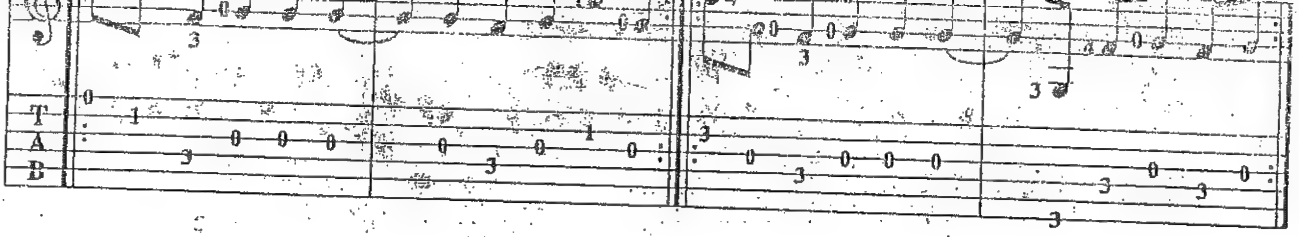


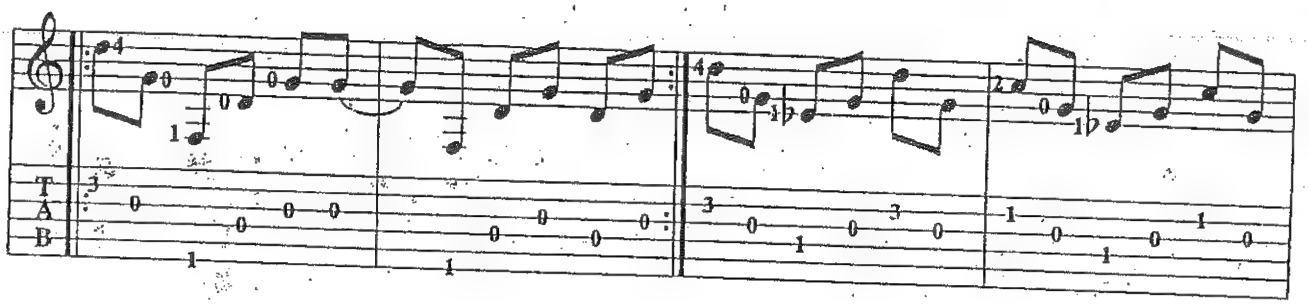


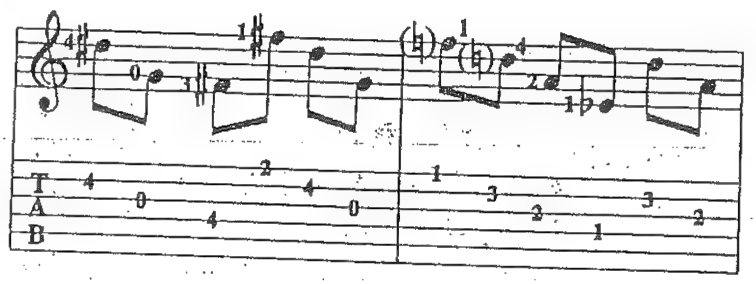
C. II C. III



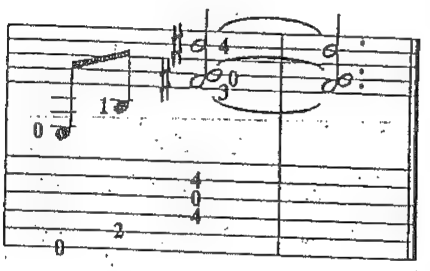




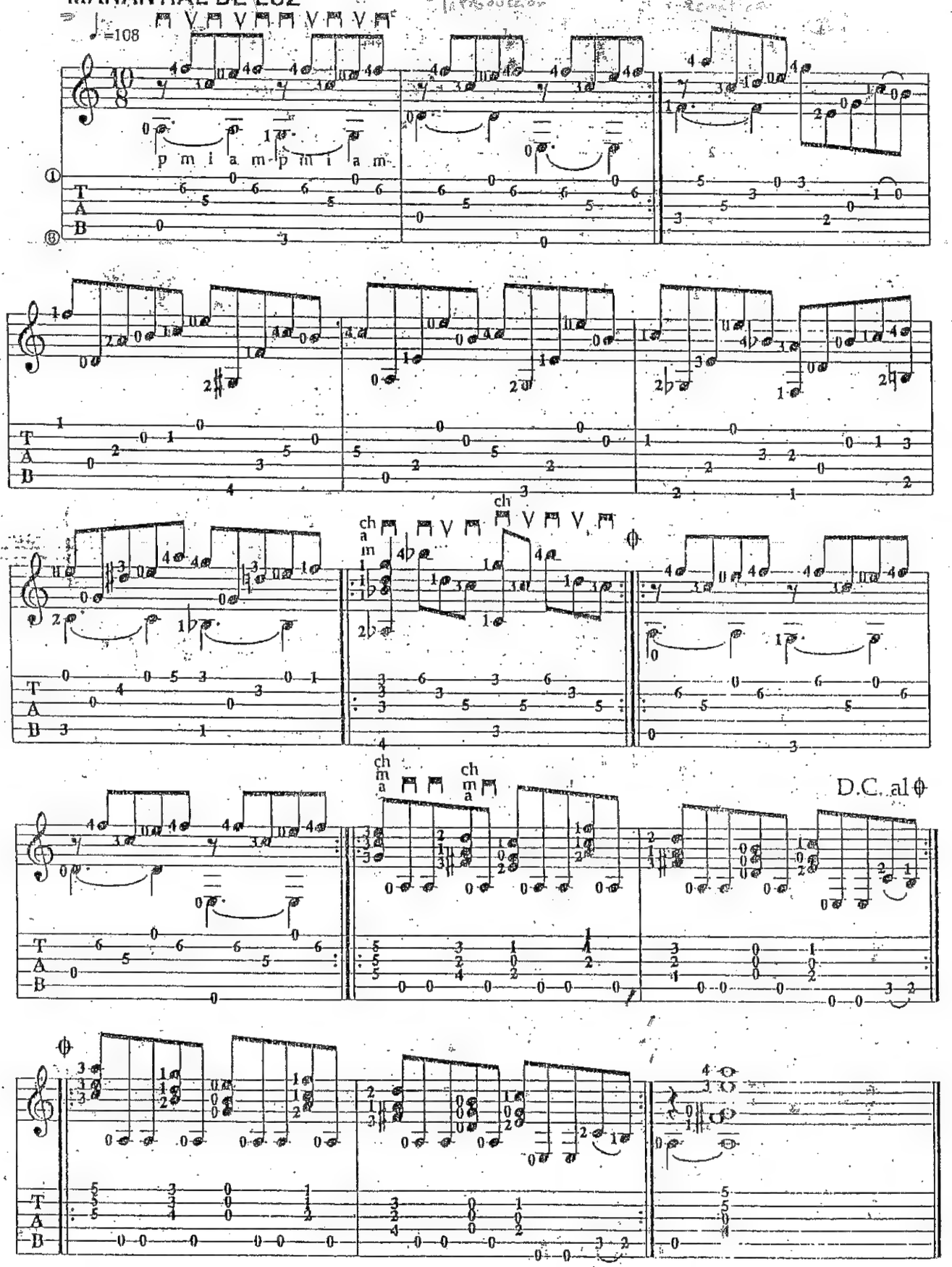


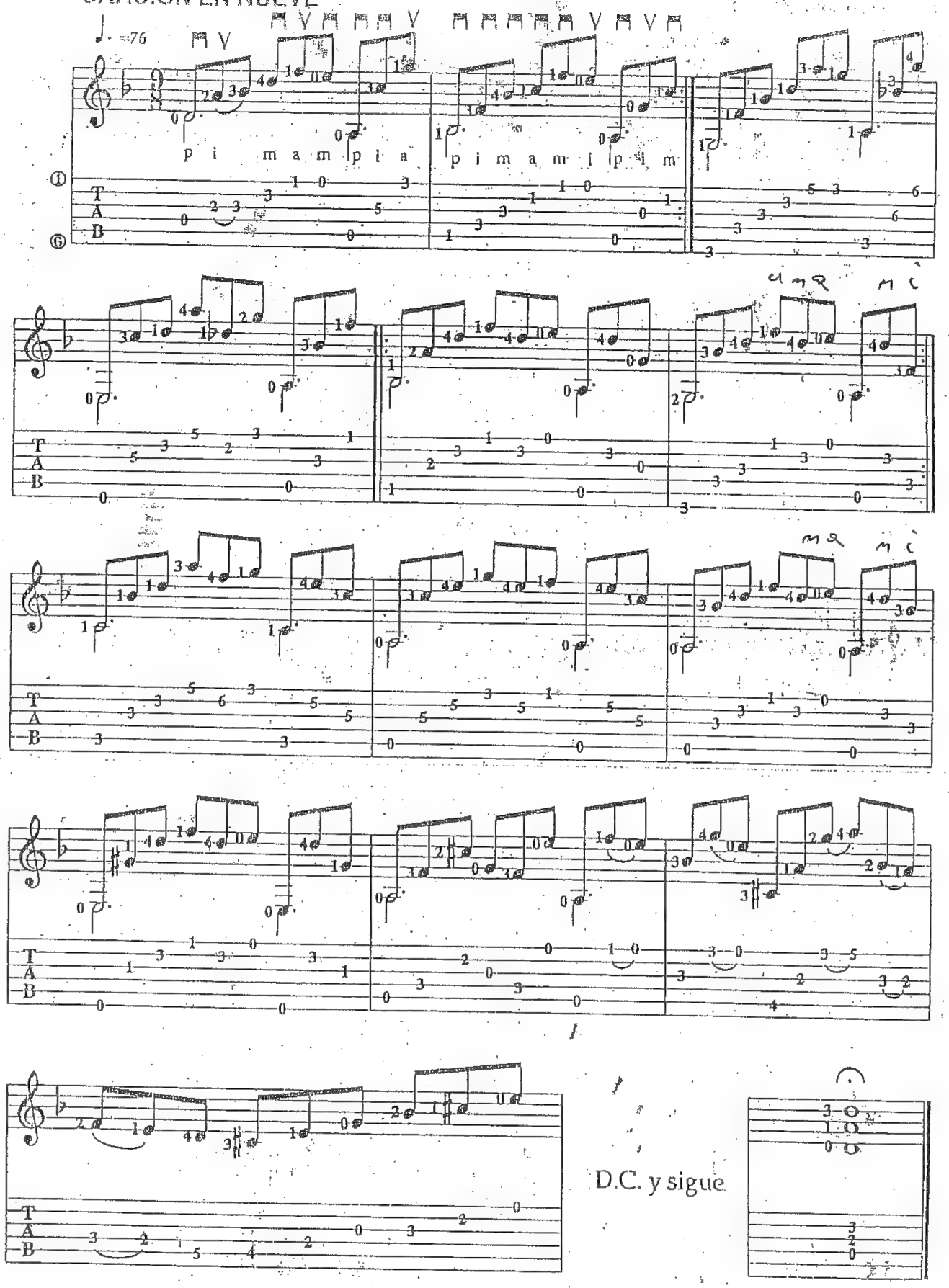


D.C.
y
sigue

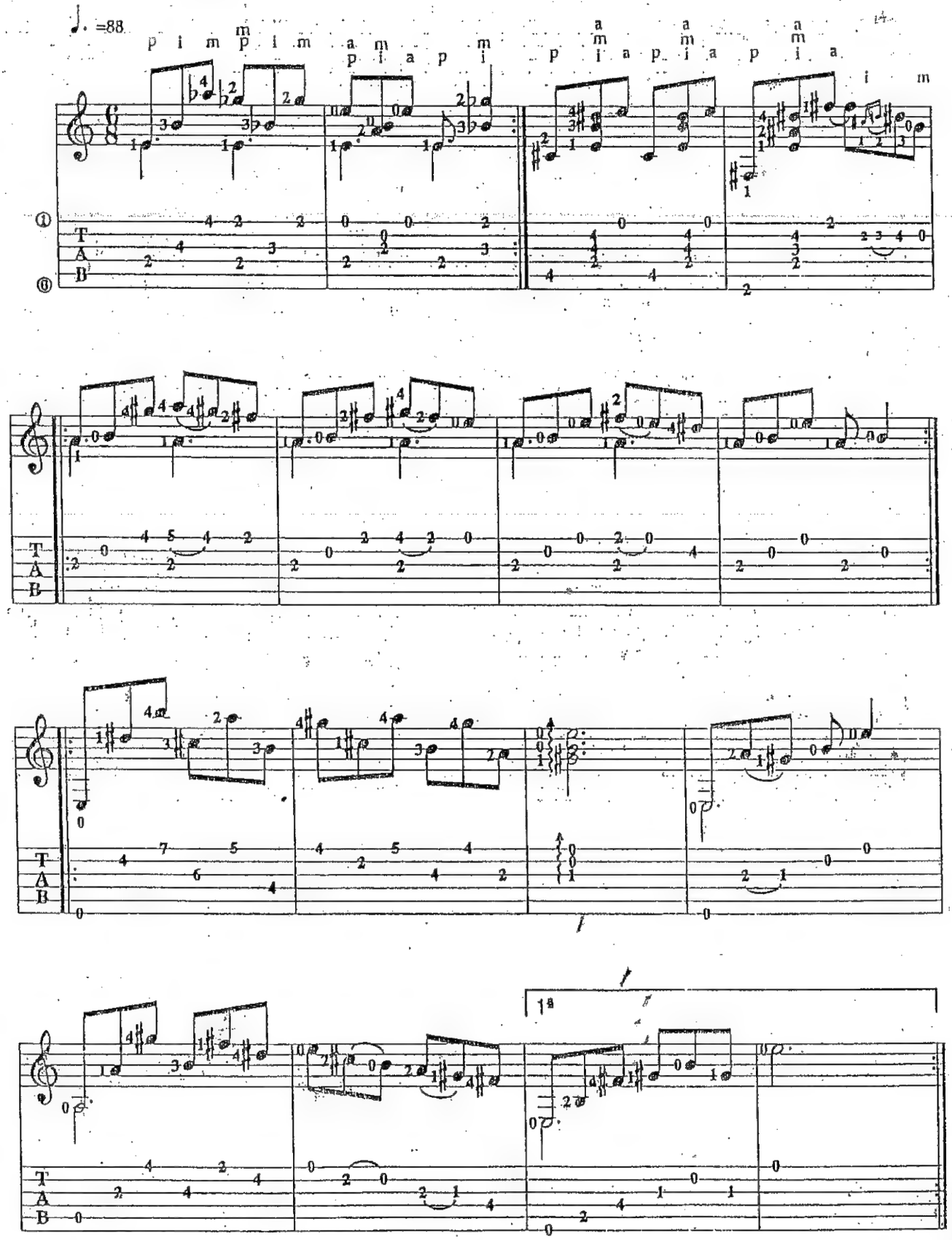


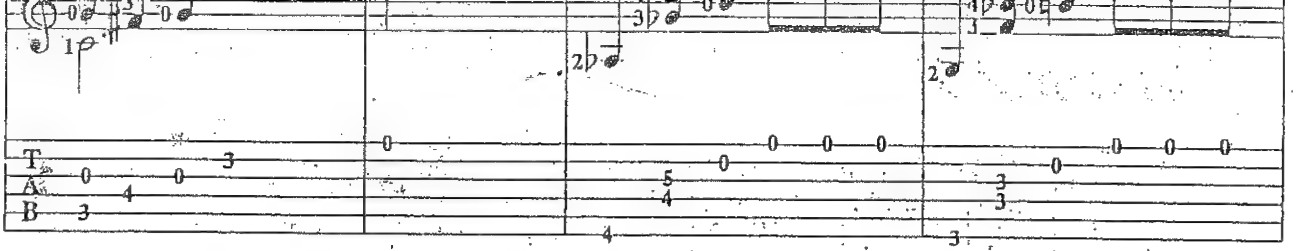
MANANTIAL DE LUZ

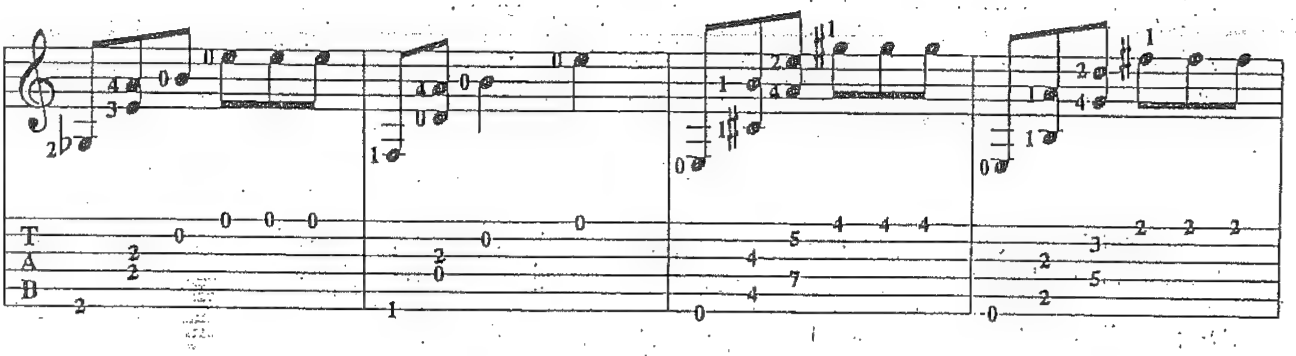


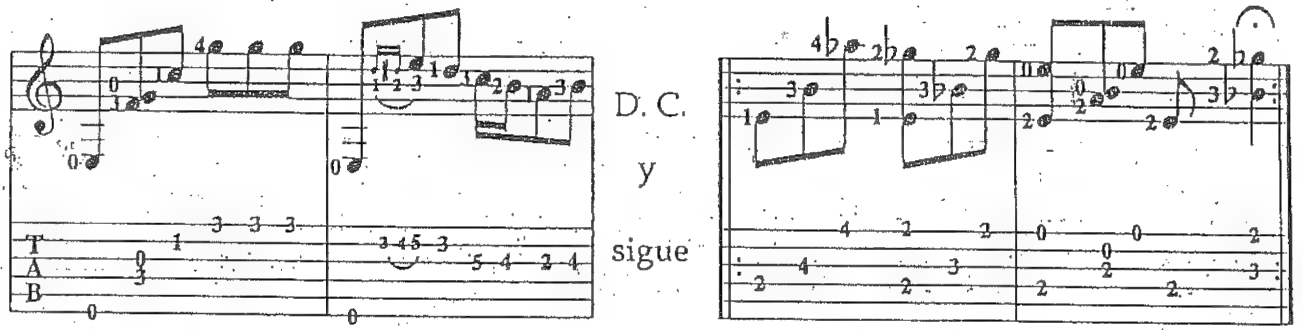

♩. =76
p i m a m p i a
p i m a m i p i m
D.C. y sigue

SOLO EN SEIS

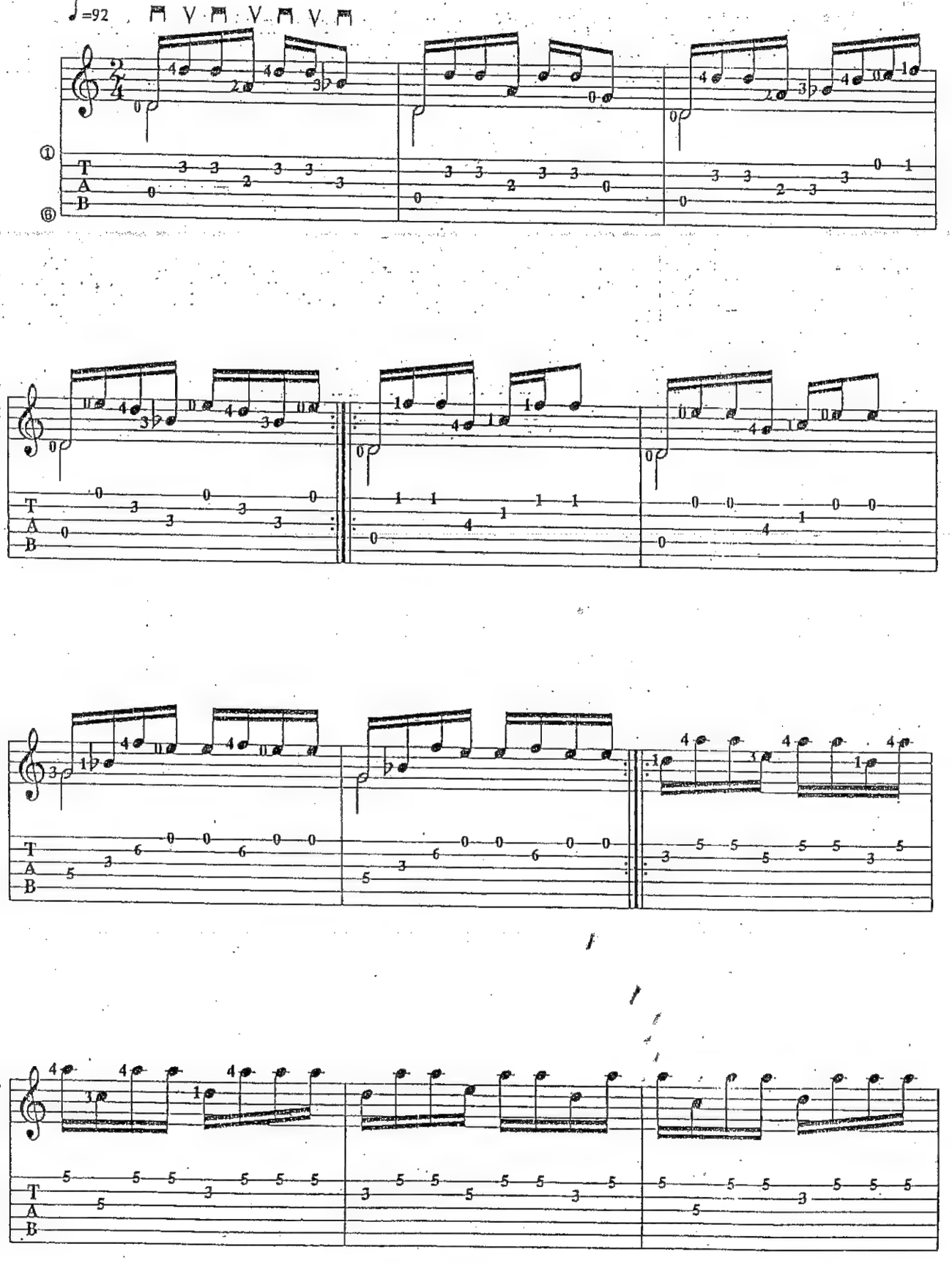


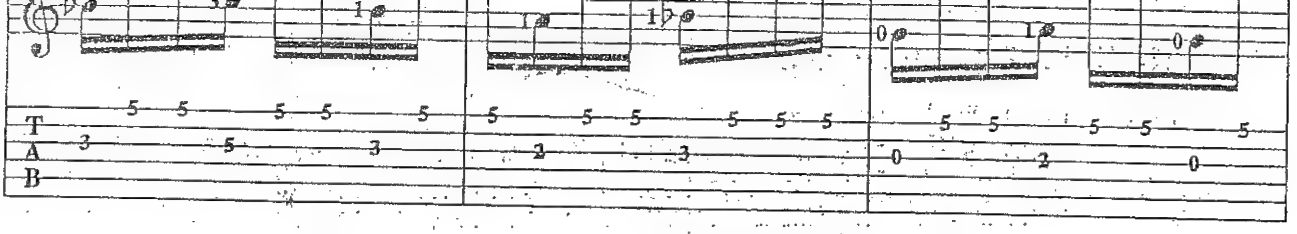




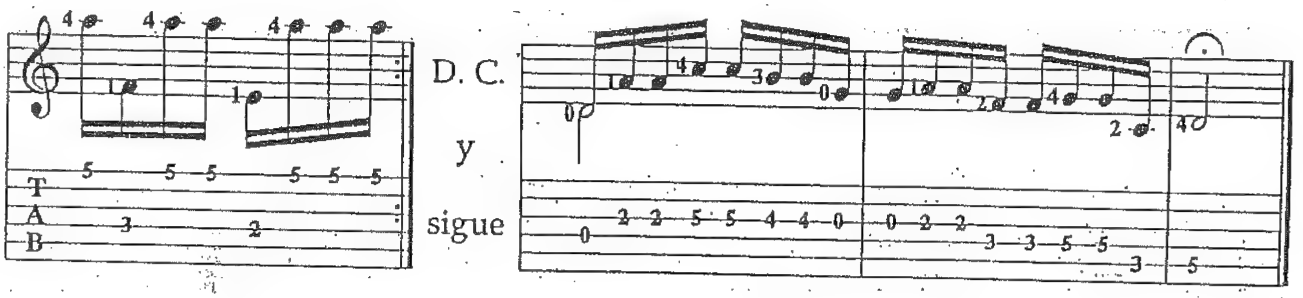

(Para fin, rall.)
D. C.
y
sigue

ESTUDIO PARA PUA Nº 2

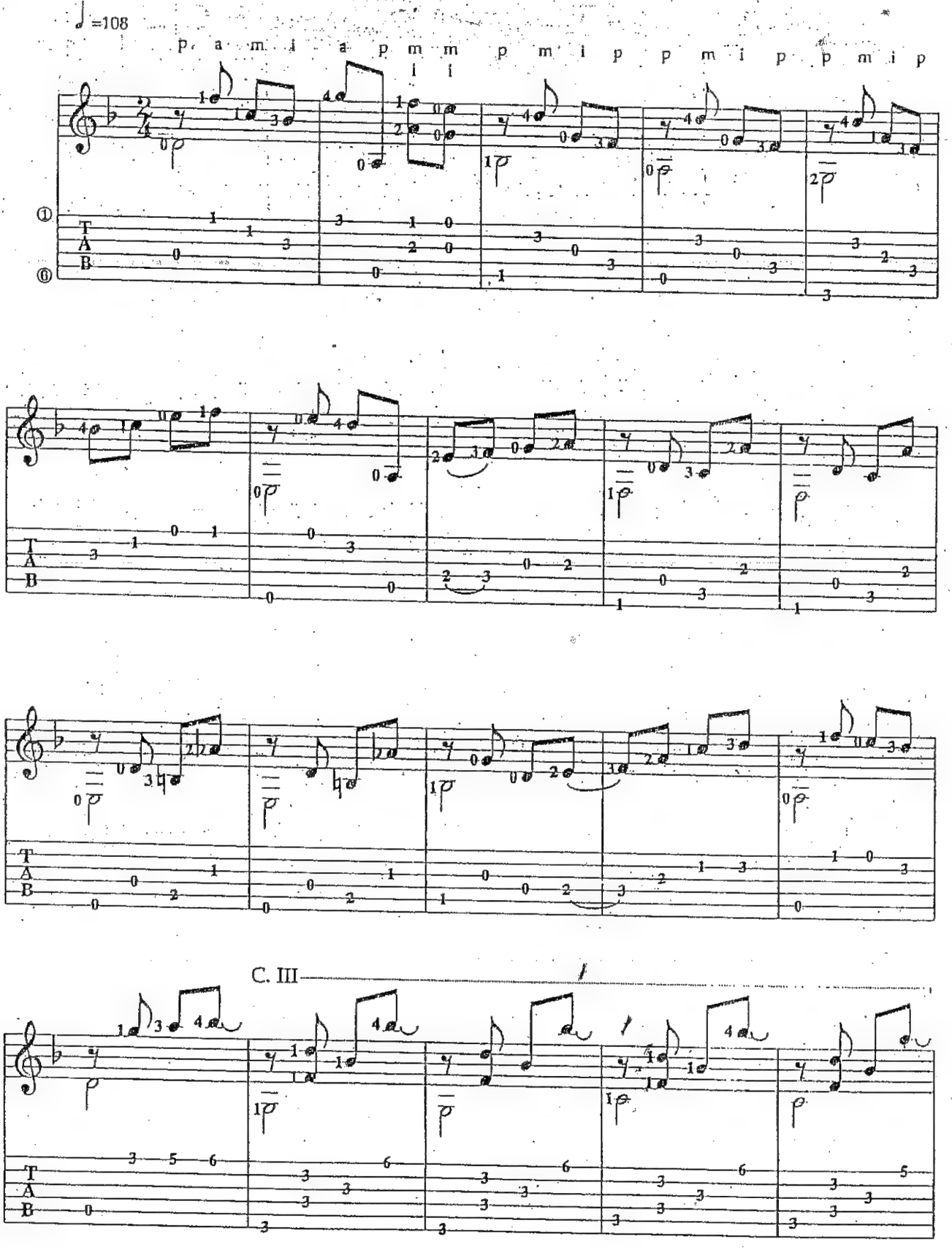


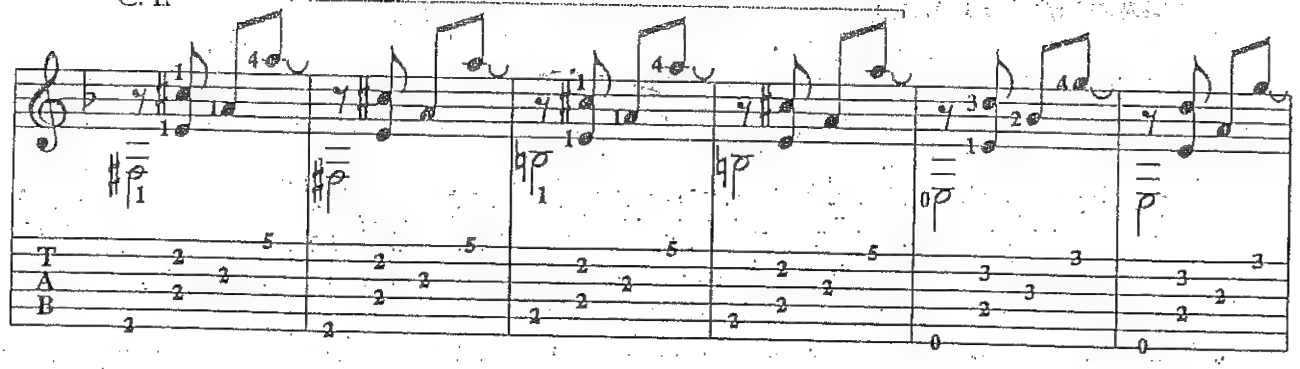


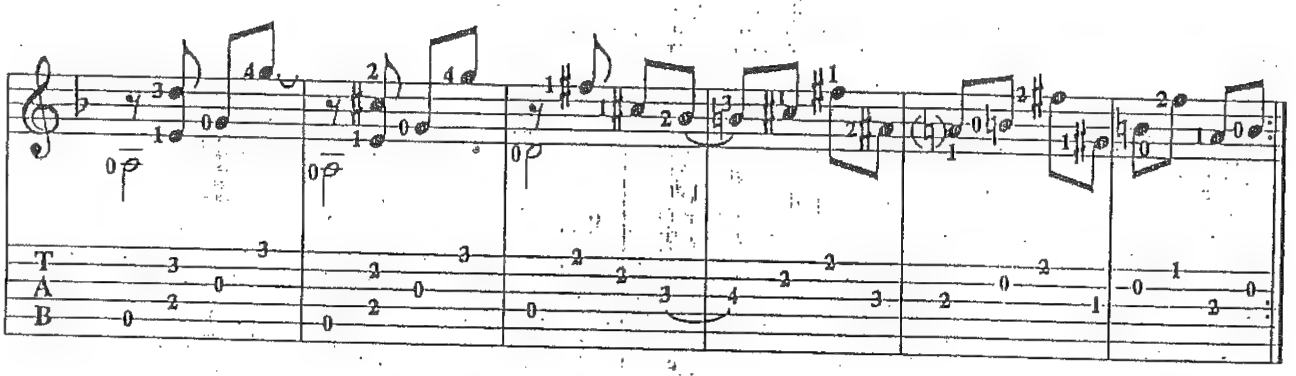
rall. . . . .

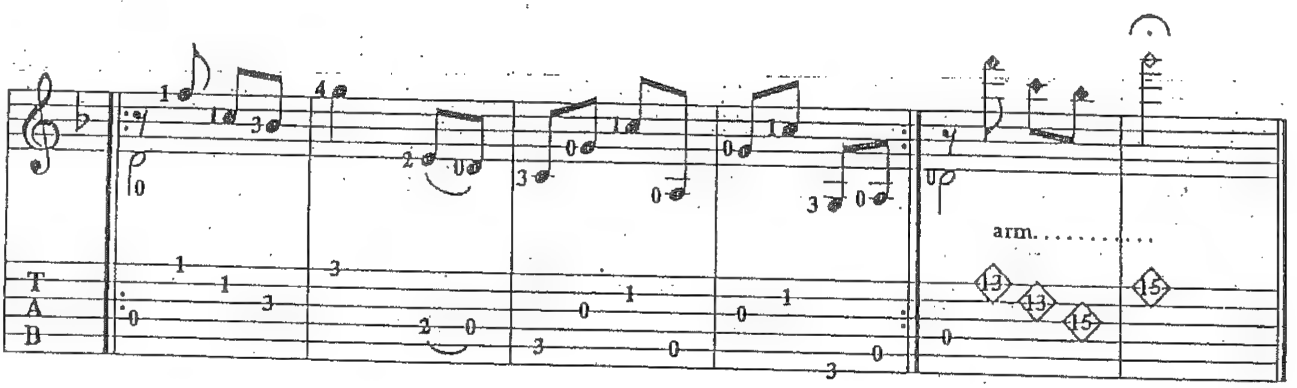


MILONGA ESTUDIO



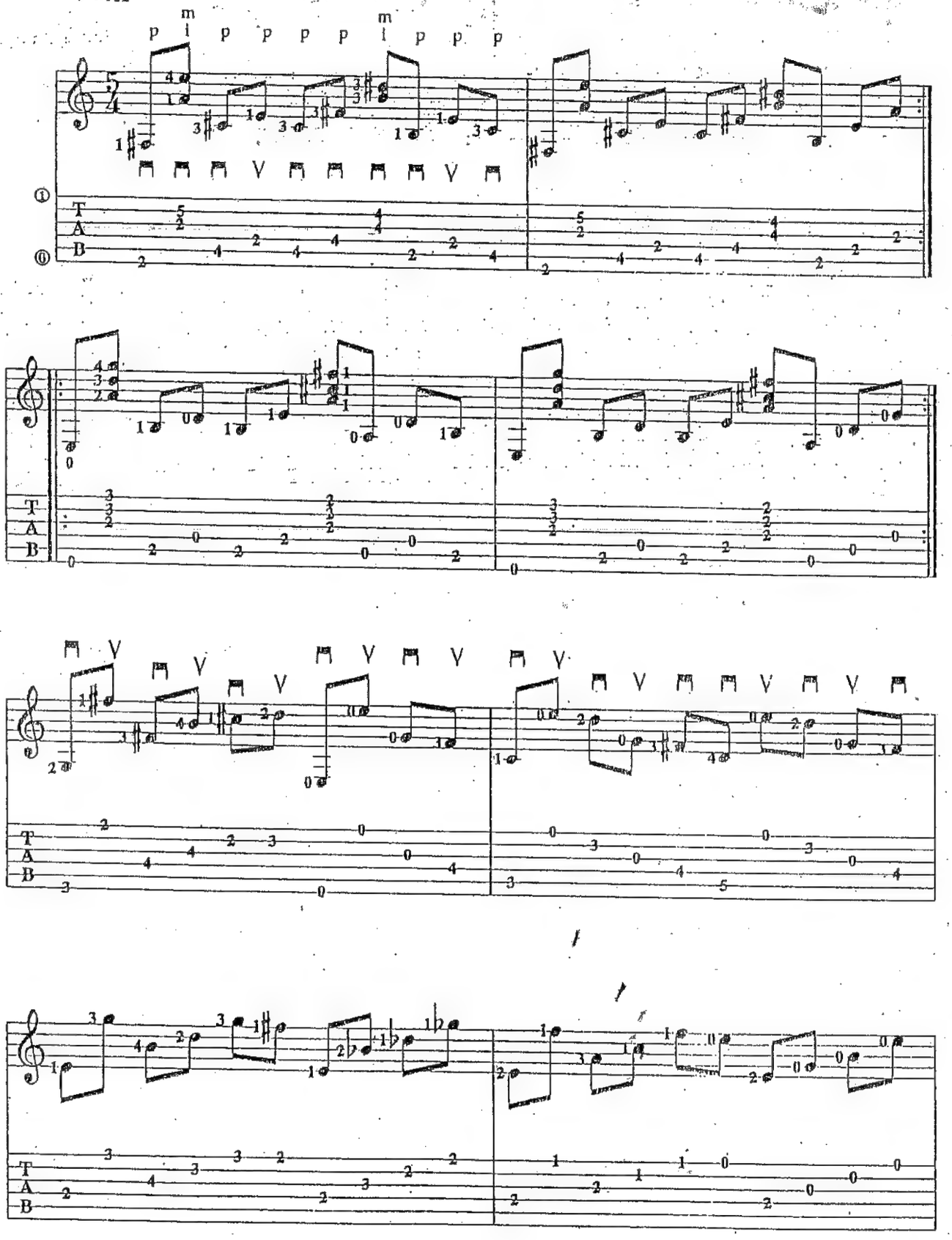


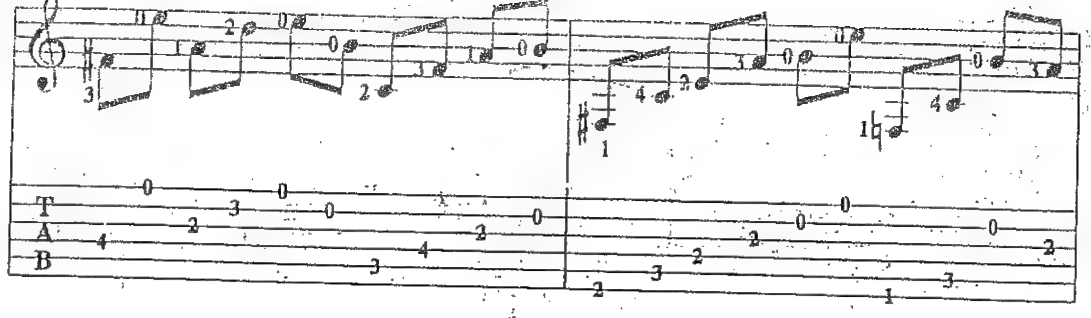



arm.

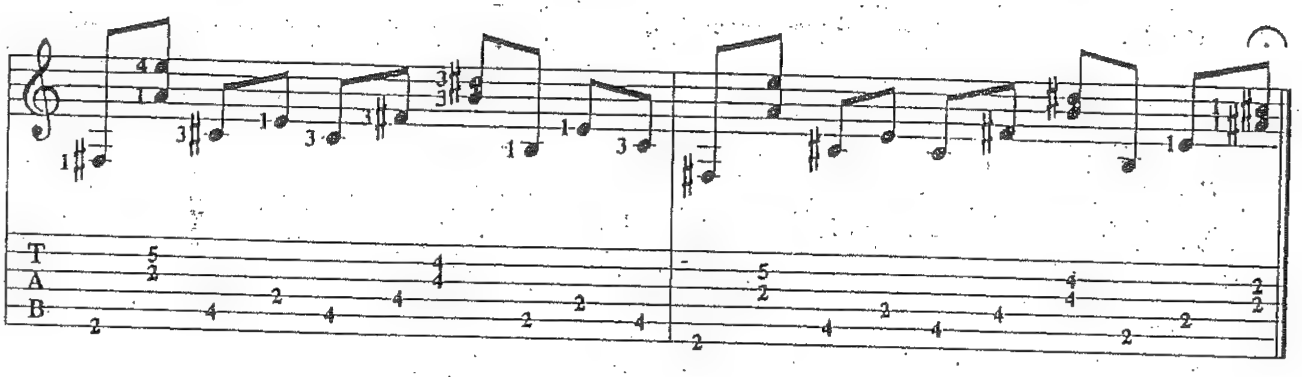
CAMBIANTE

♩ =132





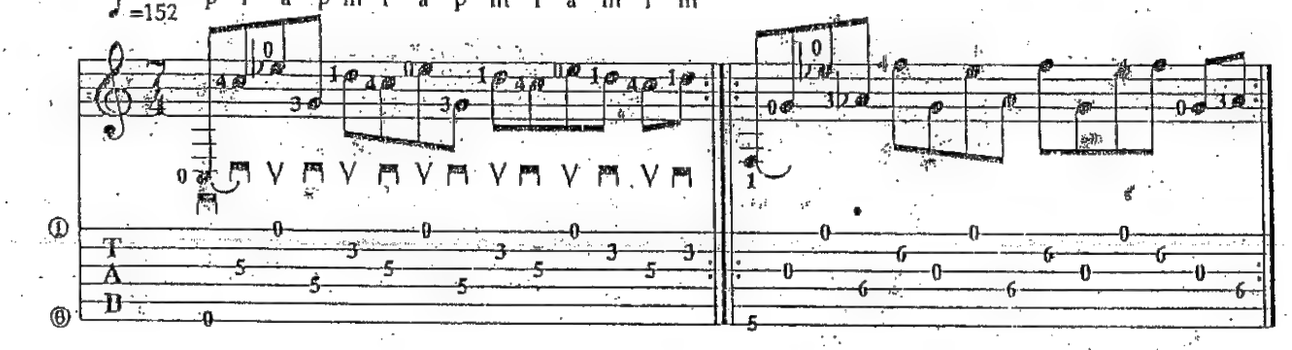
D.C. y sigue

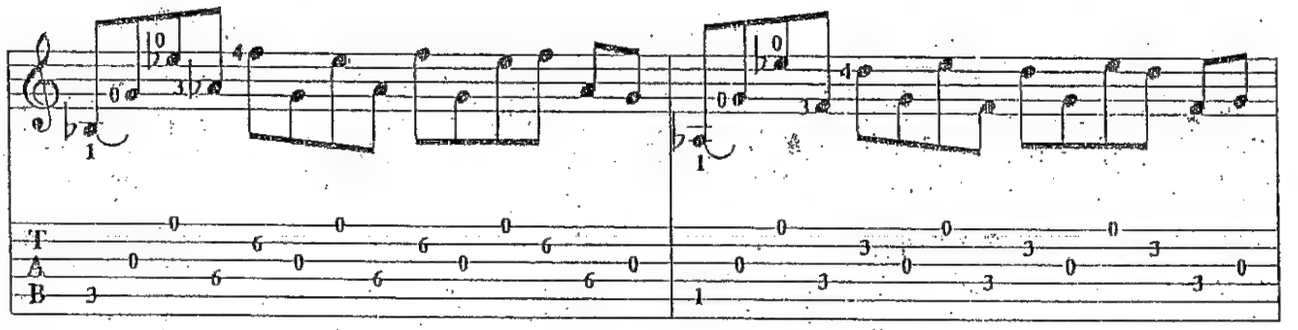


ESPEJISMOS

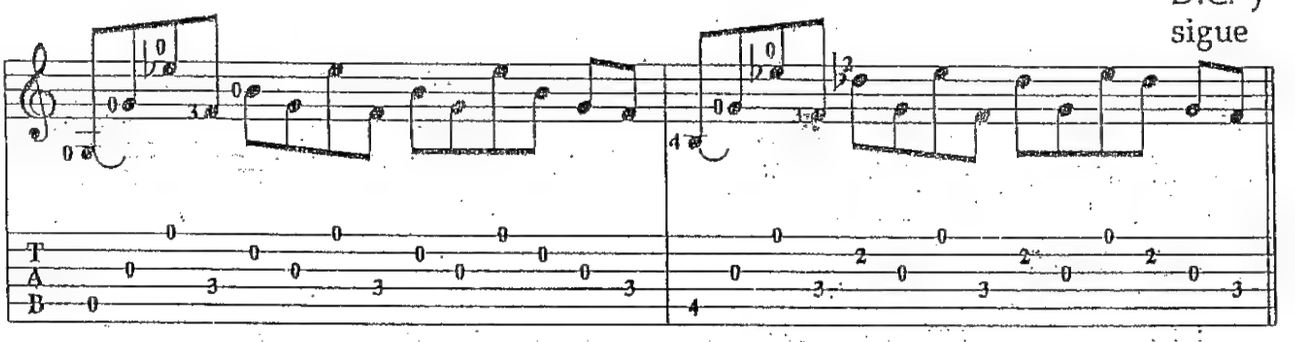
6ª en C (Do)
5ª en G (Sol)
1ª en Eb (Mib)

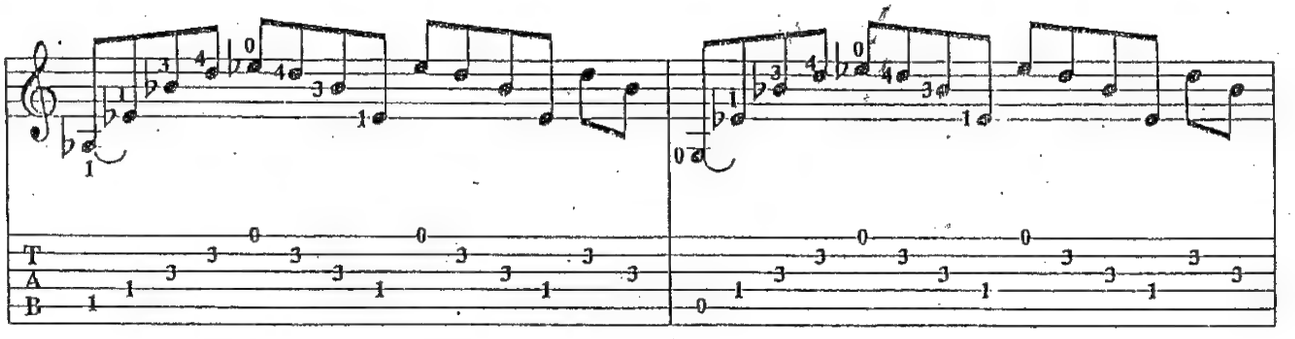
♩=152 p i a p m i a p m i a m i m

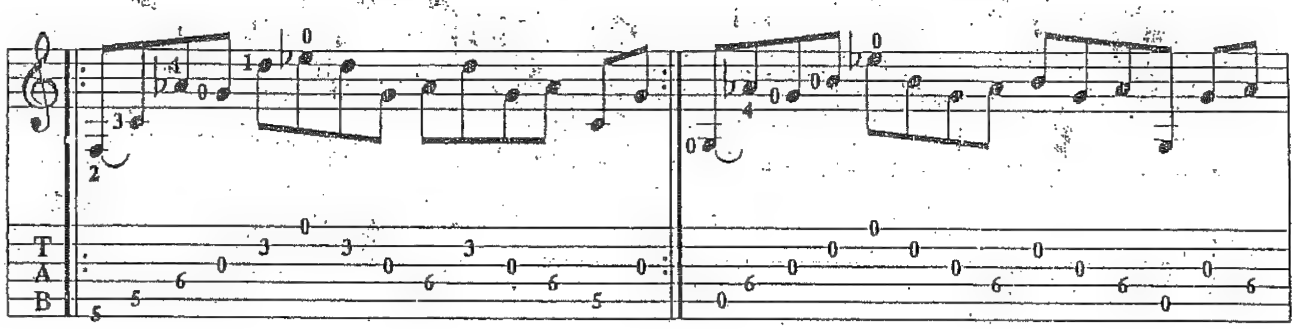


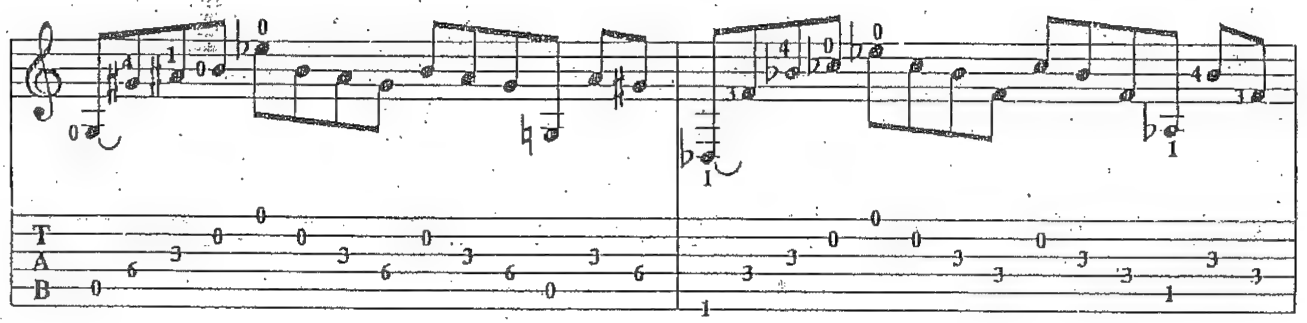


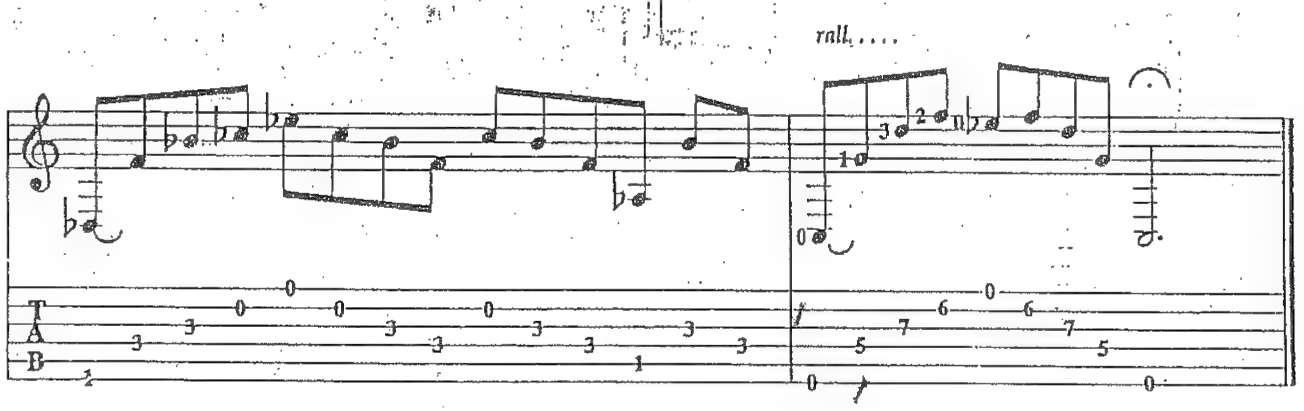
D.C. y sigue



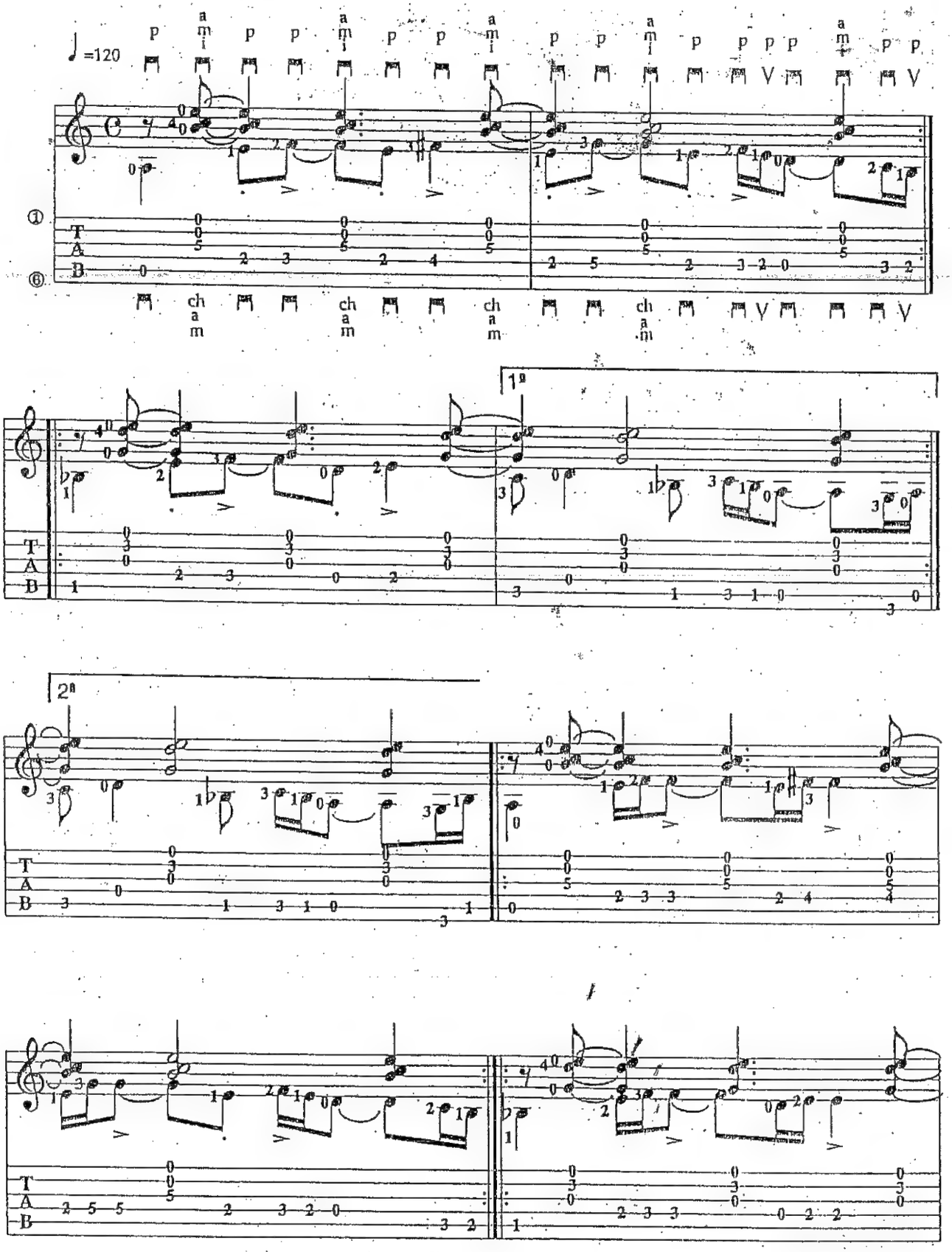


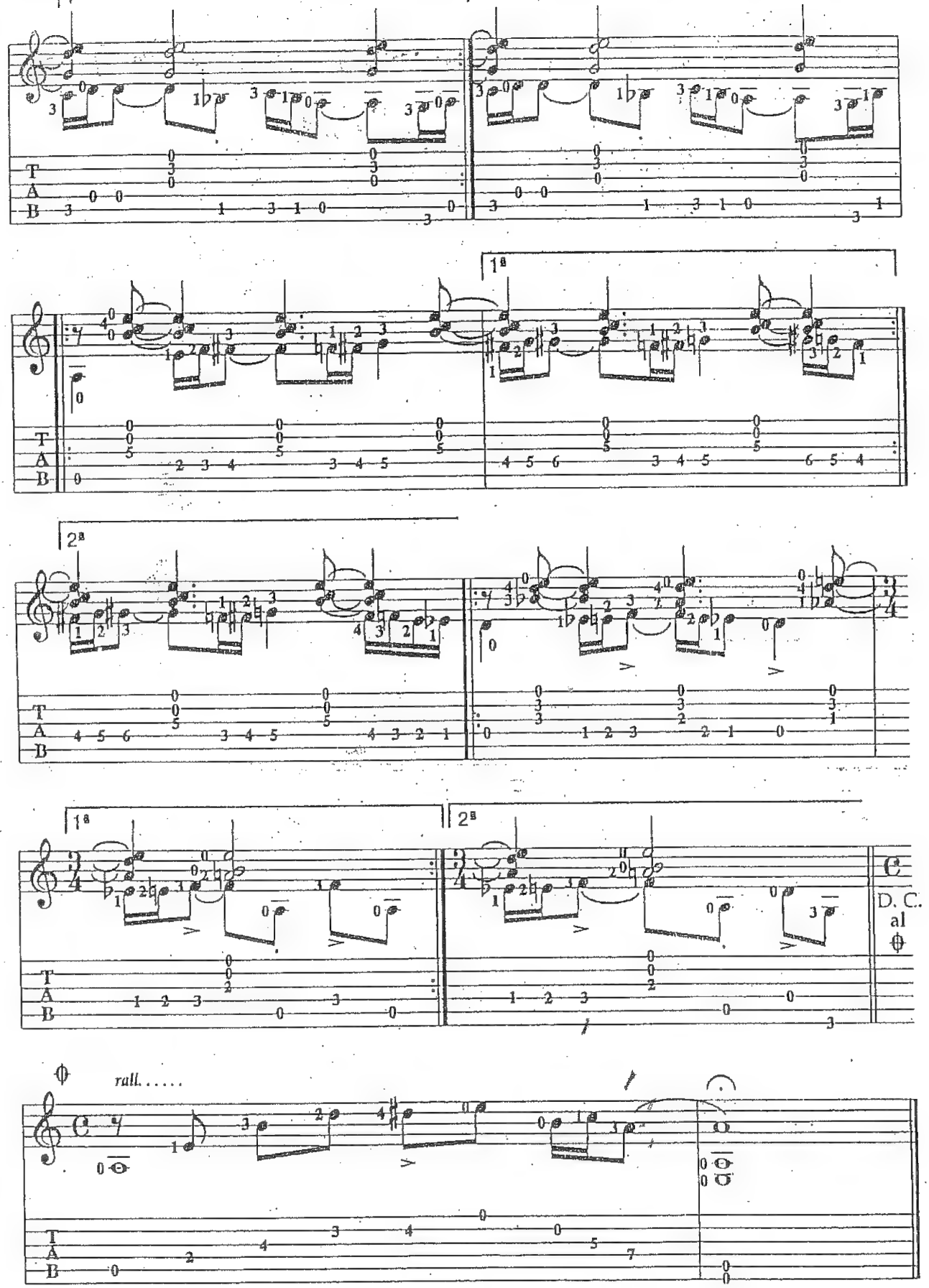





rall. . . .

TANGUEADO Nº 2



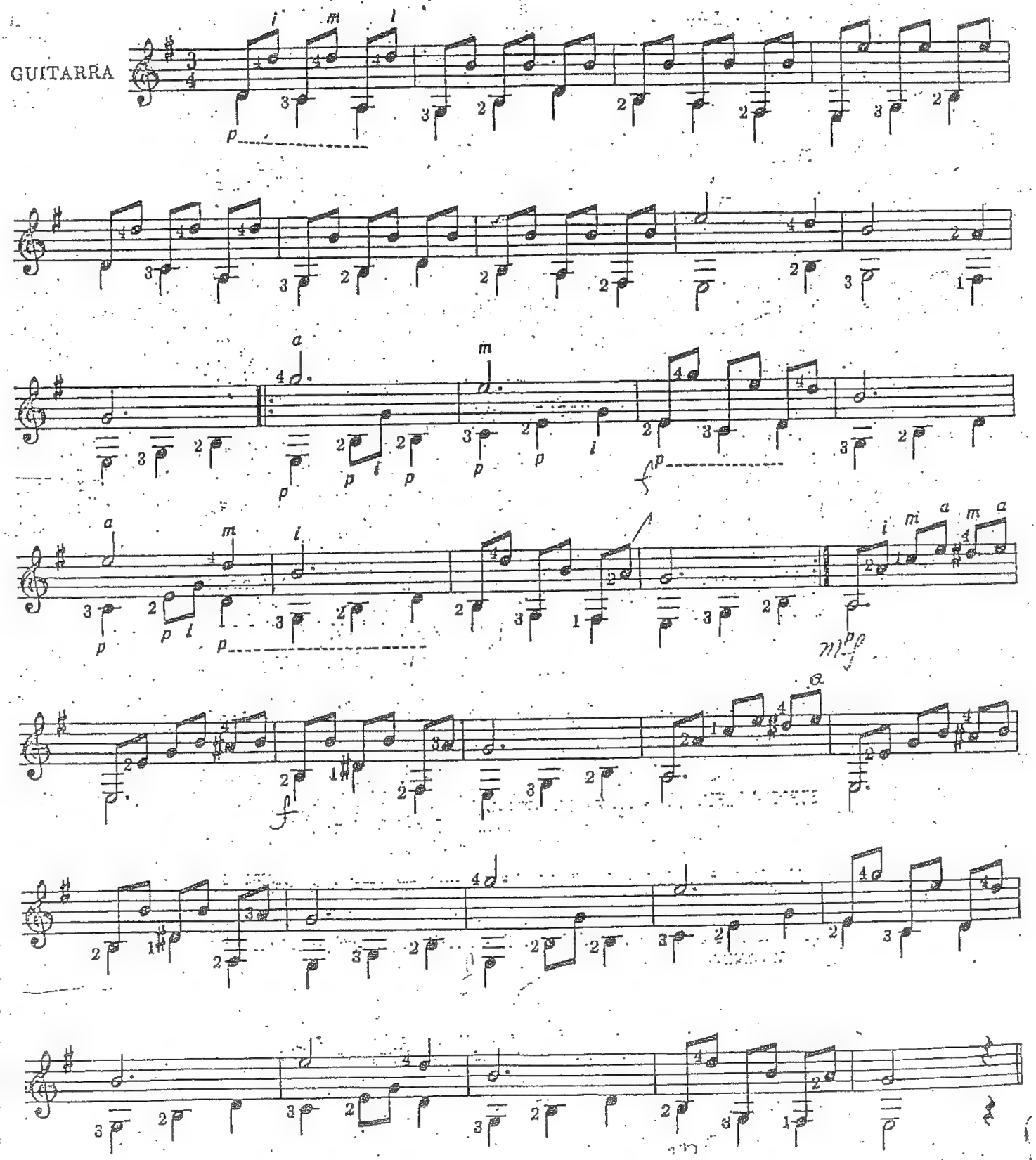

1a
2a
1a
2a
D. C.
al
rall. . . . .

EL COYUYO

BAILECITO

de HECTOR AYALA

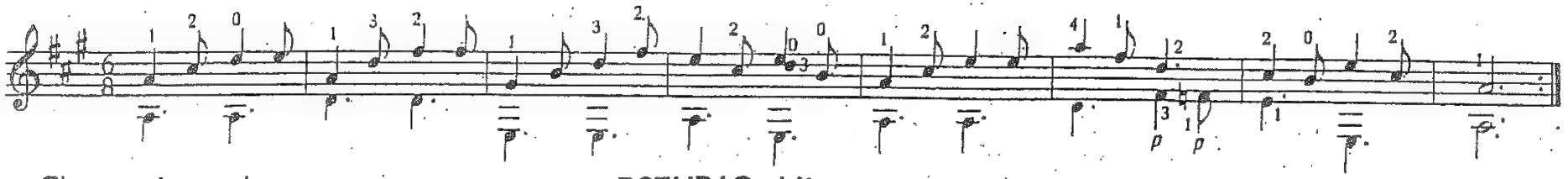
GUITARRA



© Copyright 1965 by Editorial "AROMO"
Hipólito Irigoyen 589 - Buenos Aires - Argentina.
Derechos Internacionales asegurados. - All rights reserved.
Queda hecho el depósito que marca la Ley 11.723.

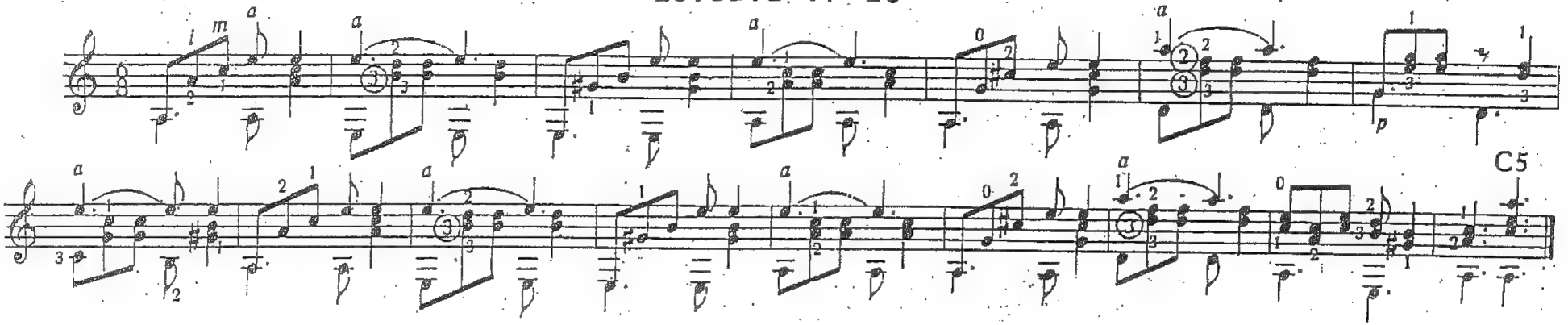
Rosatti

ESTUDIO N° 27

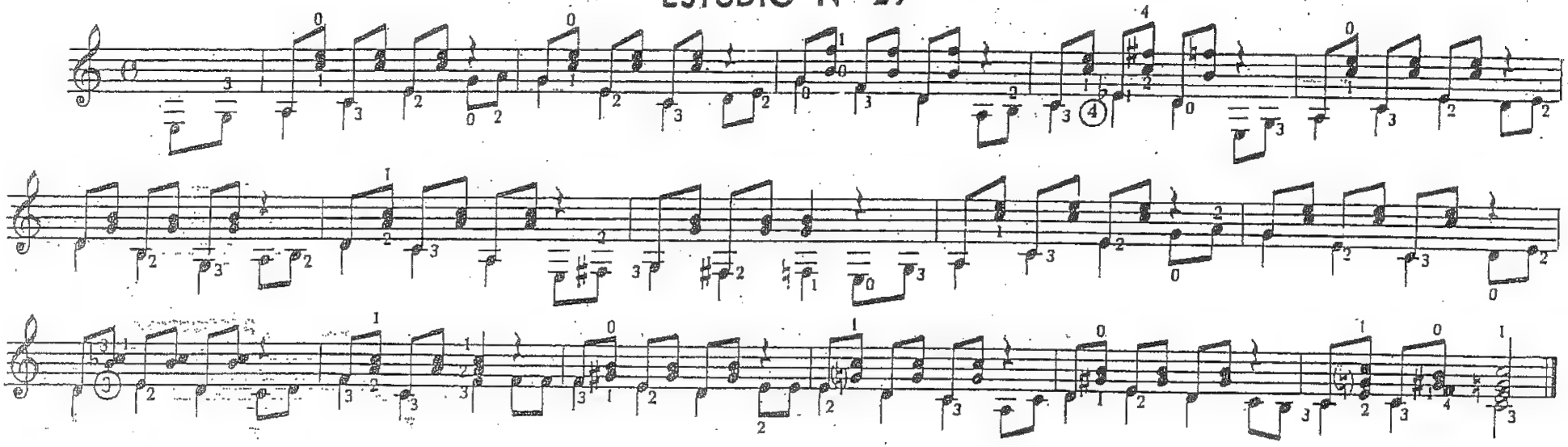


Tiempo de zamba

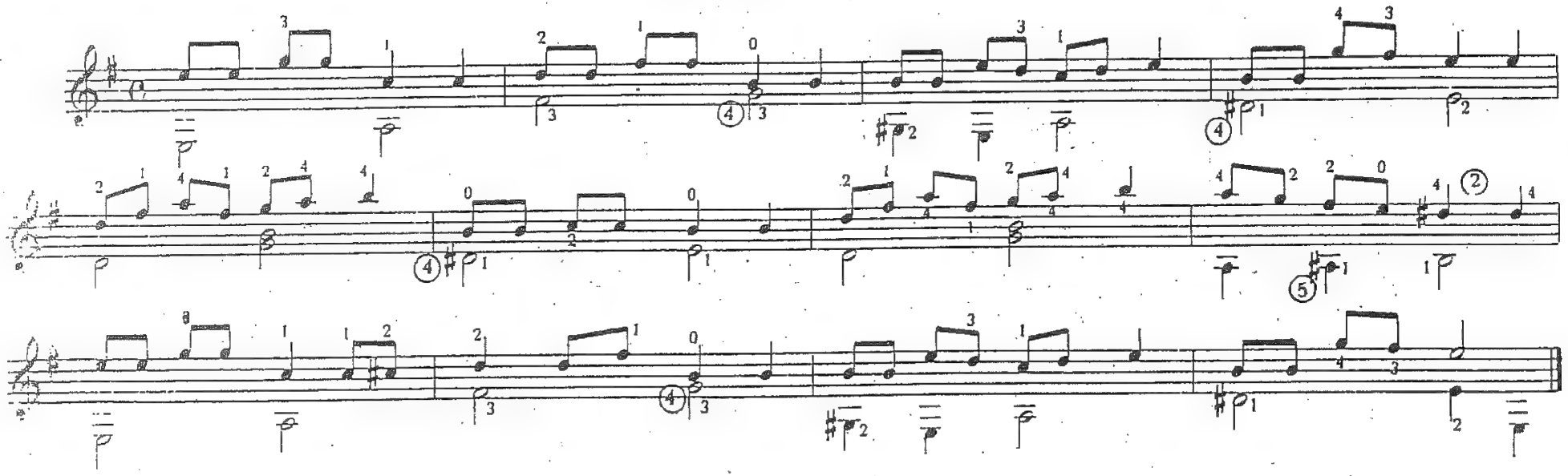
ESTUDIO N° 28



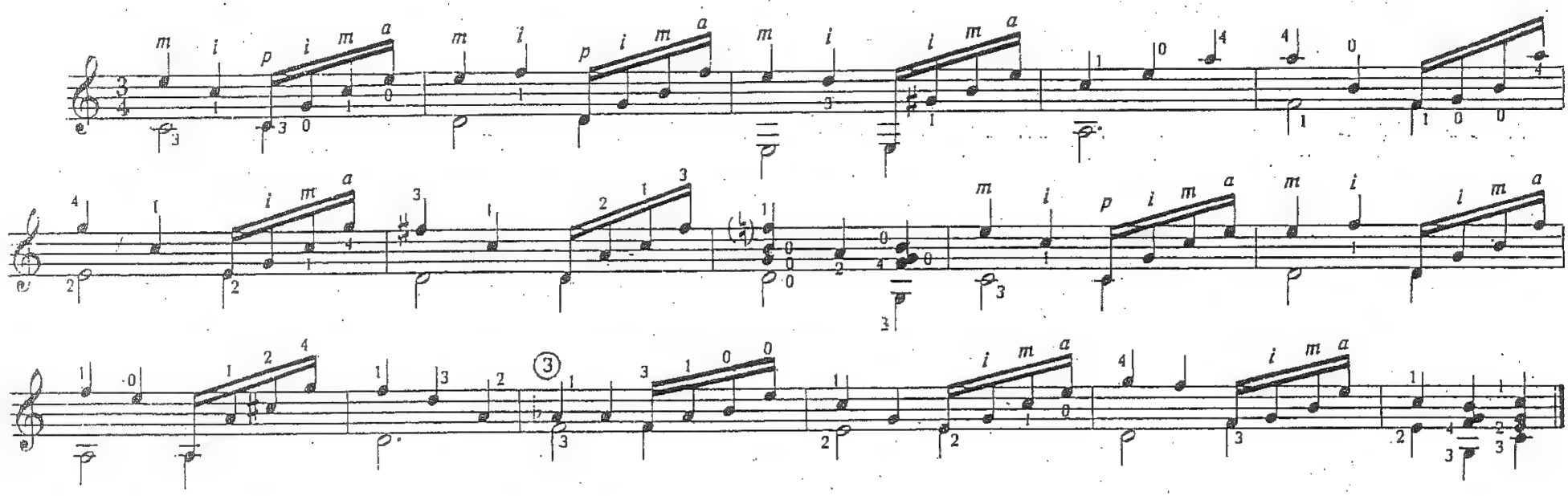
ESTUDIO N° 29



ESTUDIO N° 23



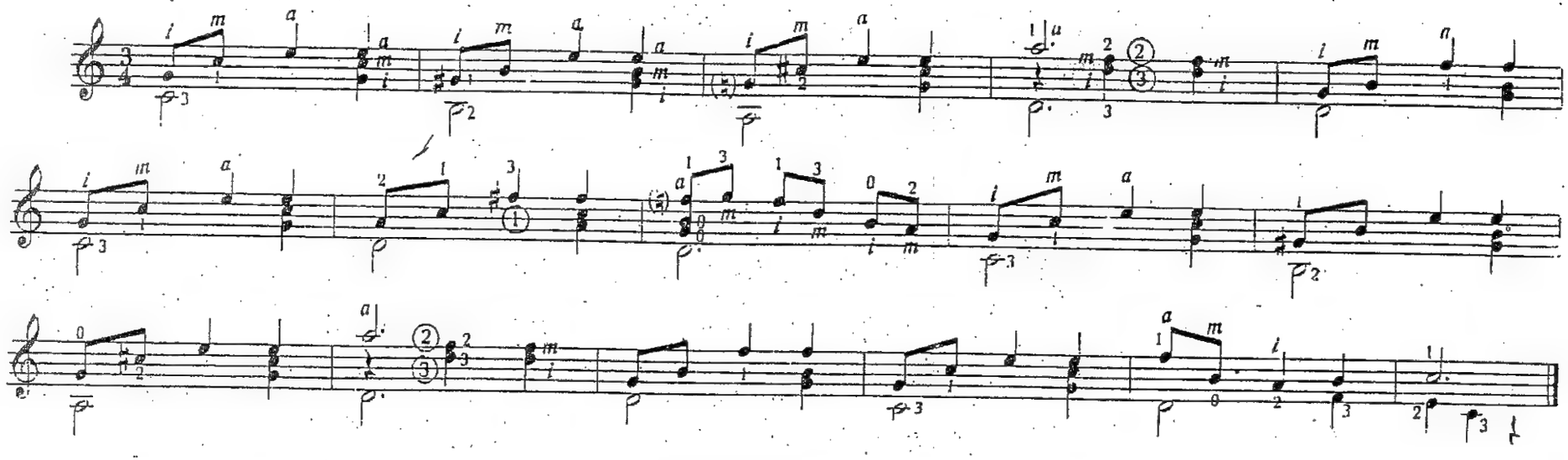
ESTUDIO N° 24



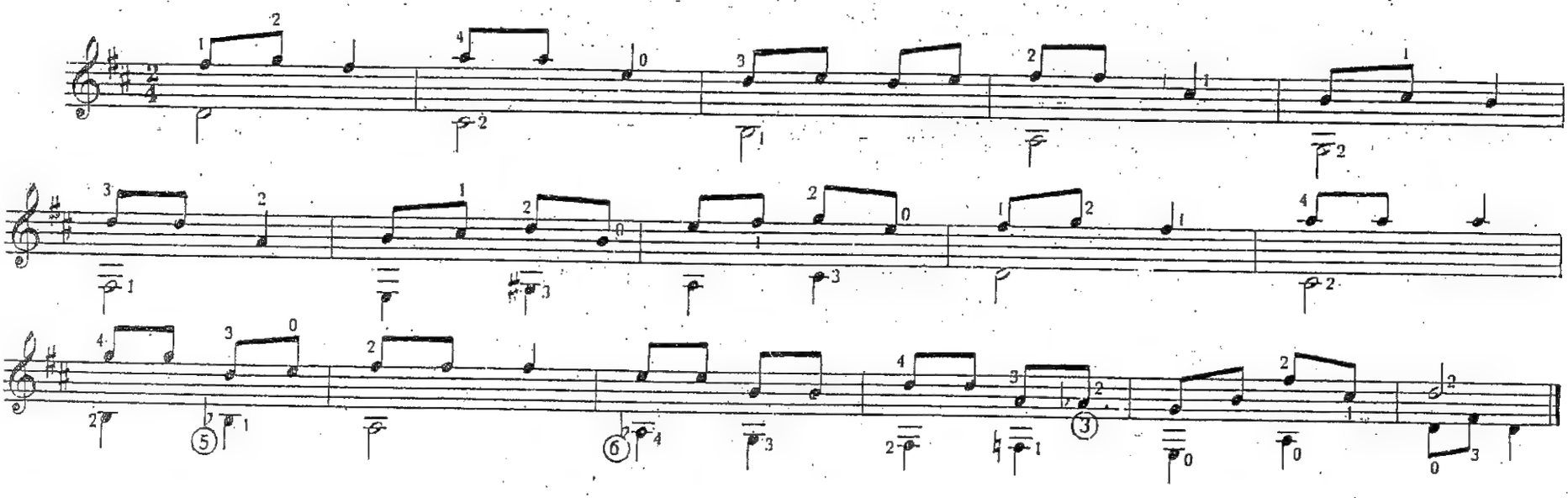
Rosatti

ESTUDIO N° 21

Tiempo de mazurka

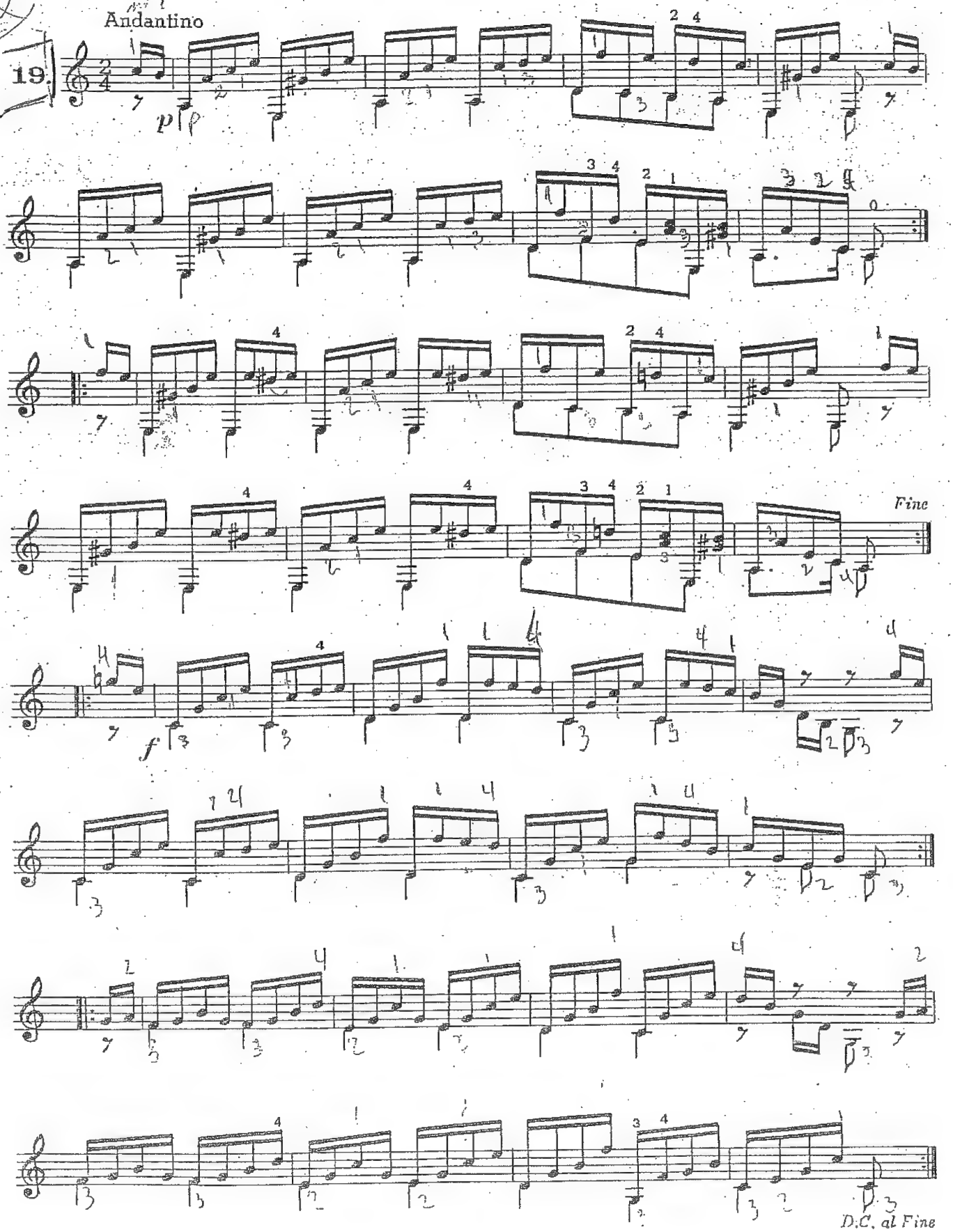


ESTUDIO N° 22



Carulli

19. Andantino

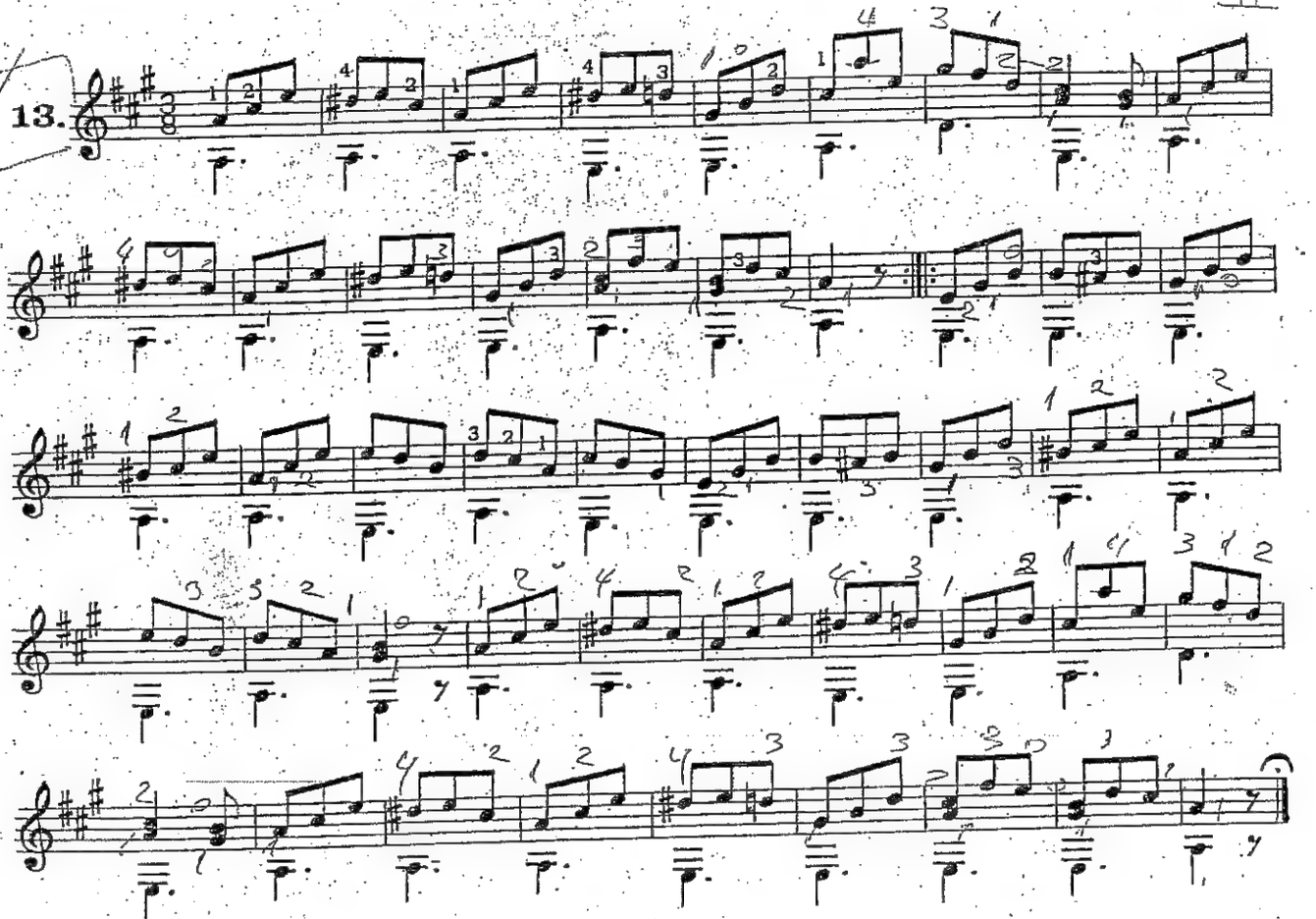


CARULLI

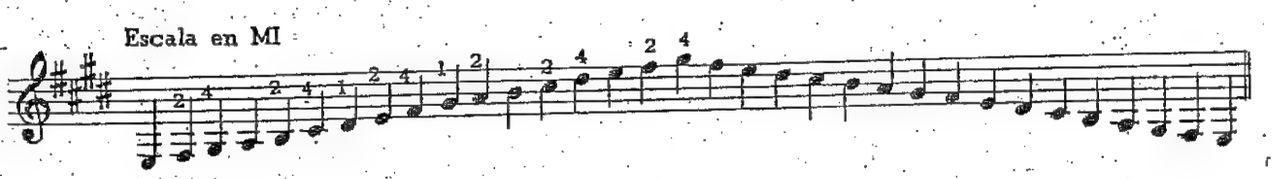
19

II

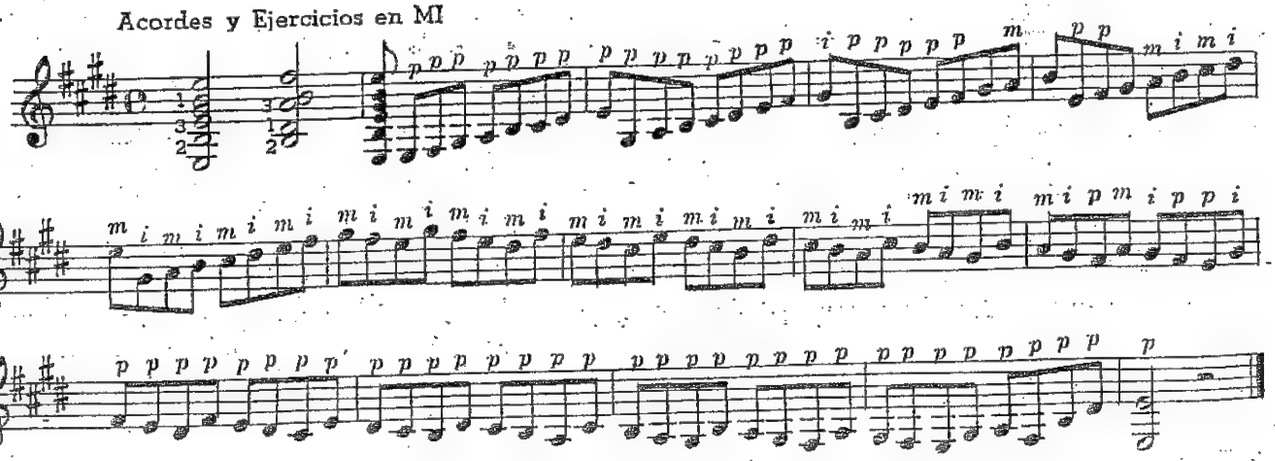
13.



Escala en MI



Acordes y Ejercicios en MI



52

Estudias pensando en aflojar la mano y enderezarla –

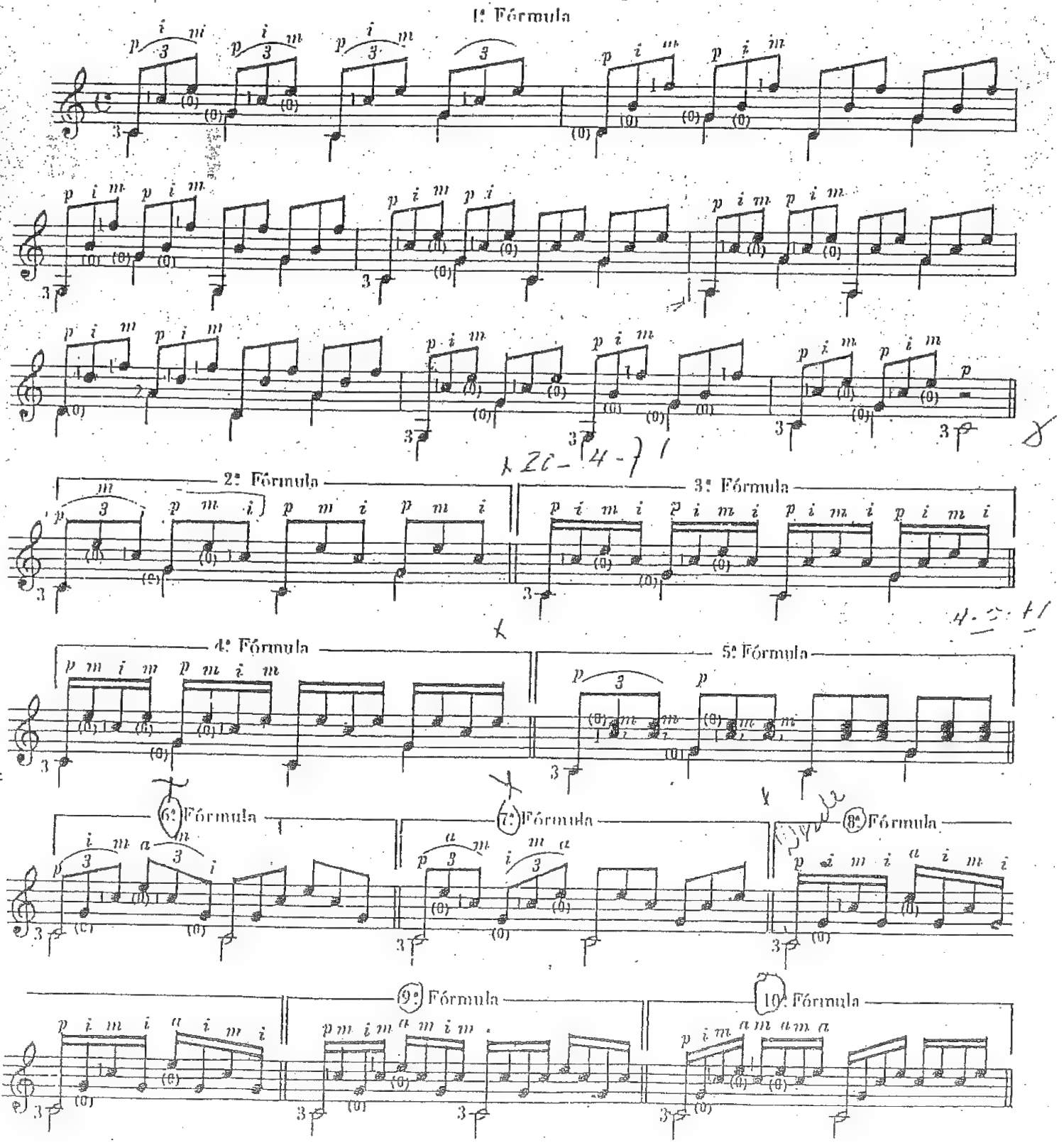
Mano derecha – Sin Apoyar.

Ejercicios en Arpegio F. Carulli

Estas diez fórmulas se han escrito con el fin de ejercitar los dedos de la mano derecha, pues como se verá, no tiene dificultad en la mano izquierda. Practíquense despacio y uno por uno en sus distintas fórmulas.

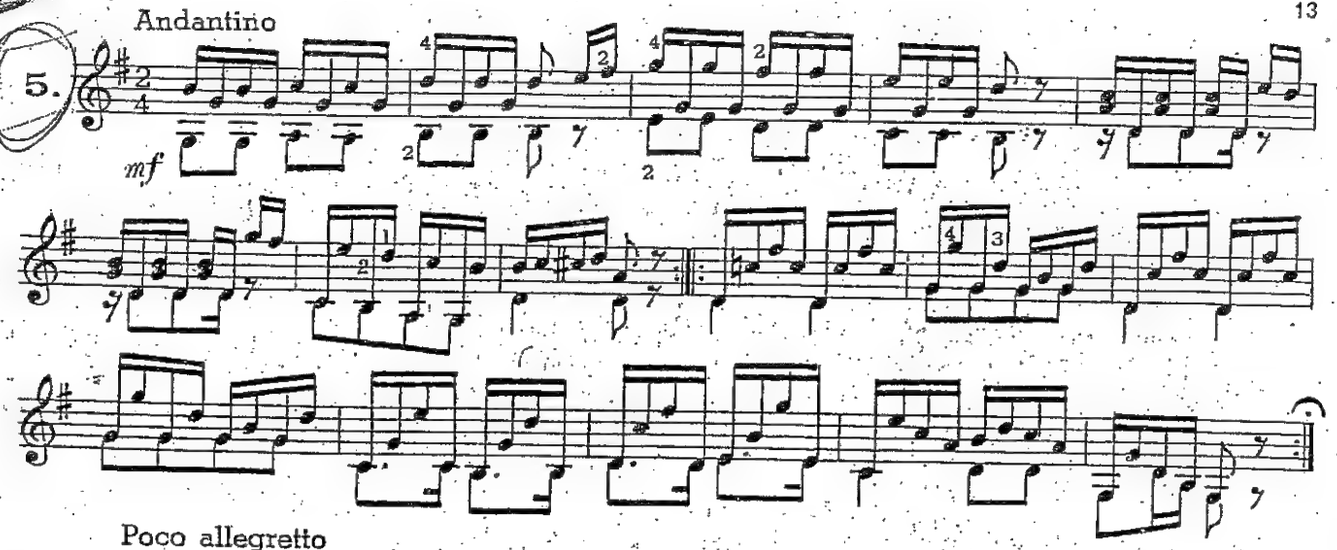
Auméntese la velocidad muy progresivamente, cuidando mucho de la igualdad en tiempo y fuerza.

Estos arpegios deben trabajarse, al mismo tiempo que se aprenden las lecciones, pues no debe esperarse, que el alumno pueda alcanzar en corto tiempo, la ejecución correcta de ellos.



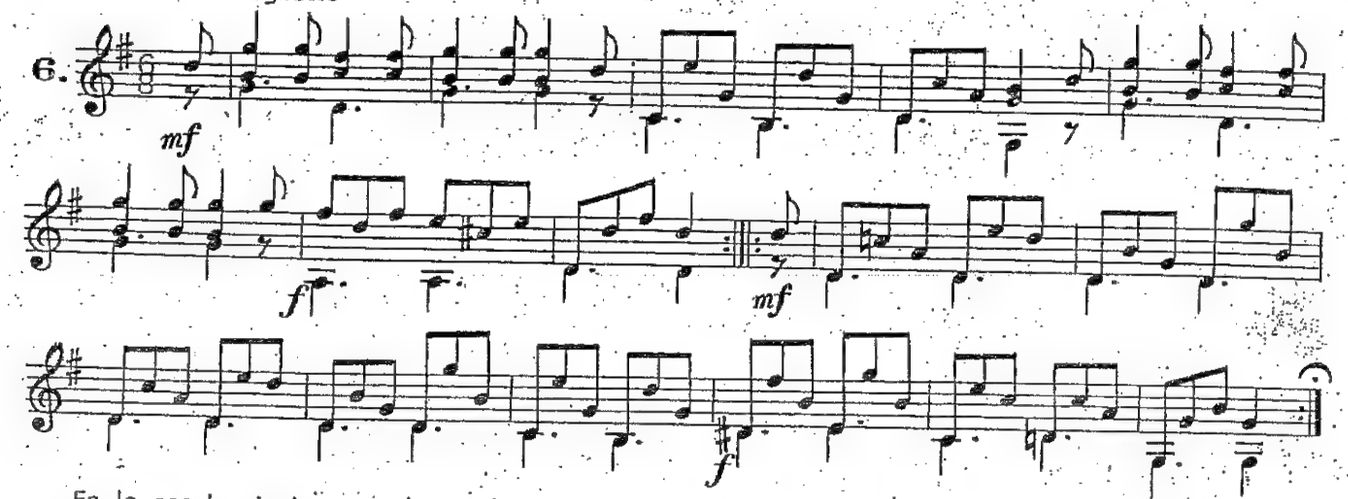
Andantino

5.



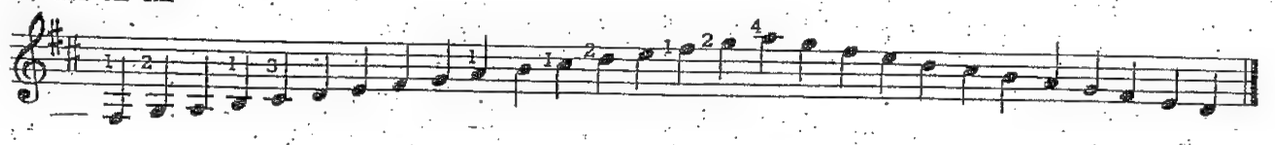
Poco allegretto

6.

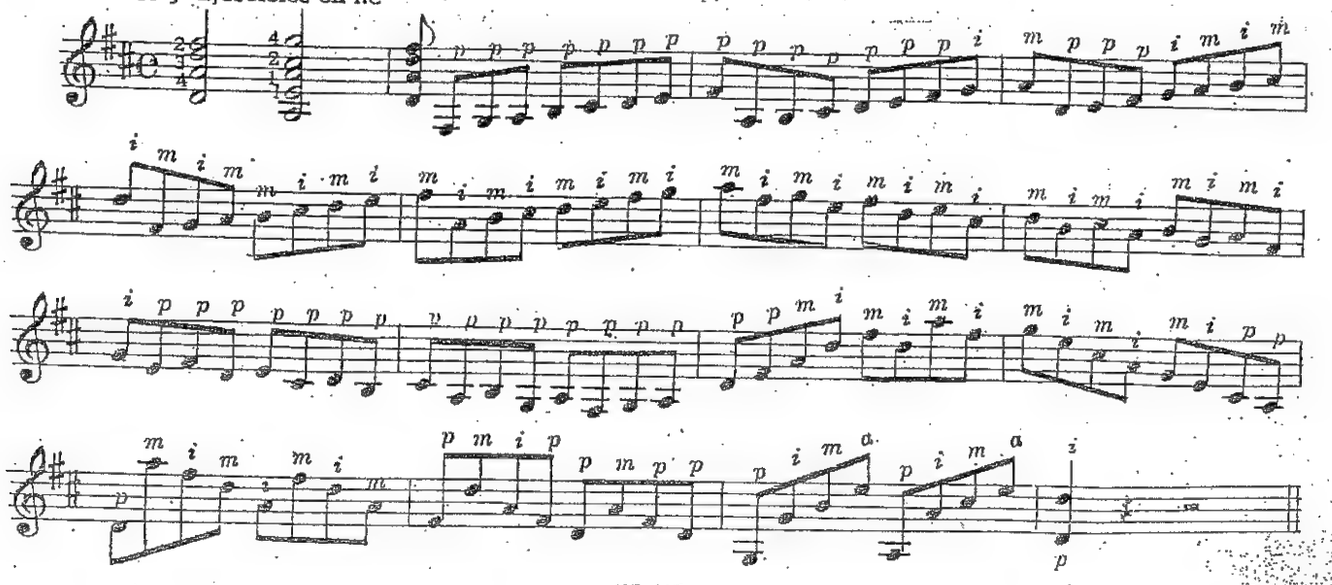


En la escala siguiente se bajará la mano izquierda hasta tocar el segundo espacio, para facilitar el empleo de los dedos.

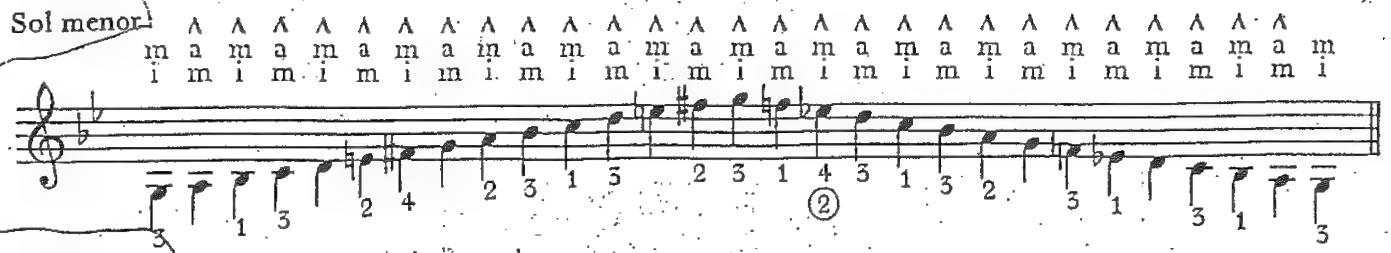
Escala en RE



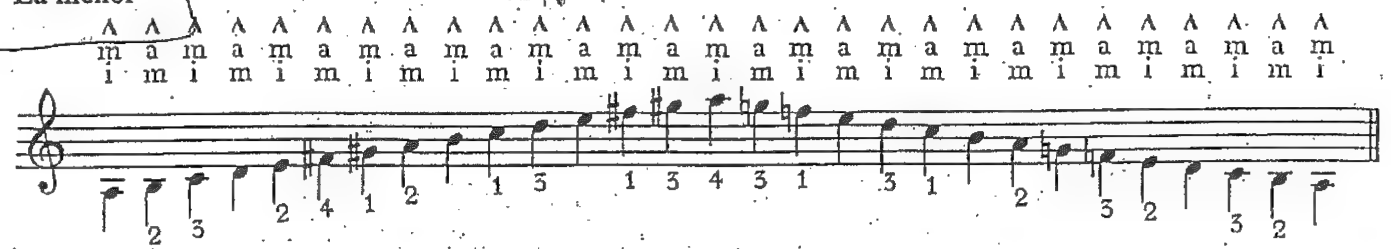
Acordes y Ejercicios en Re



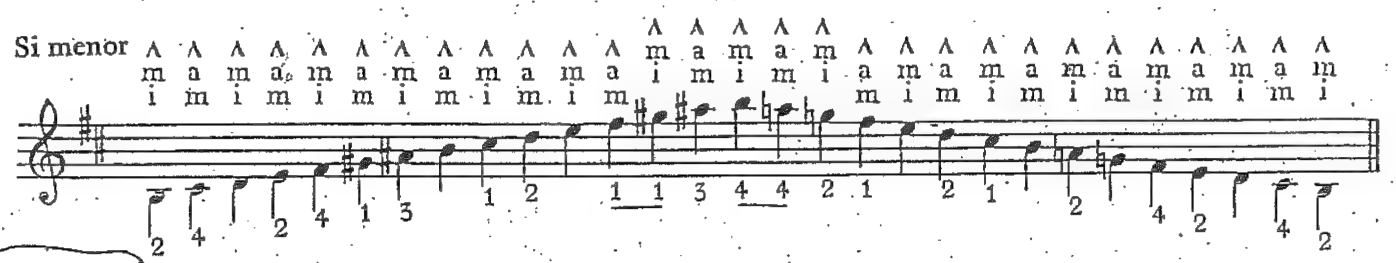
Sol menor



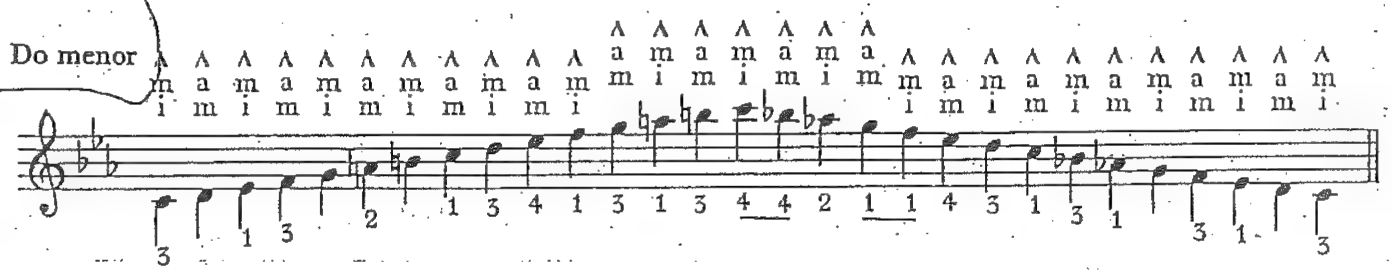
La menor



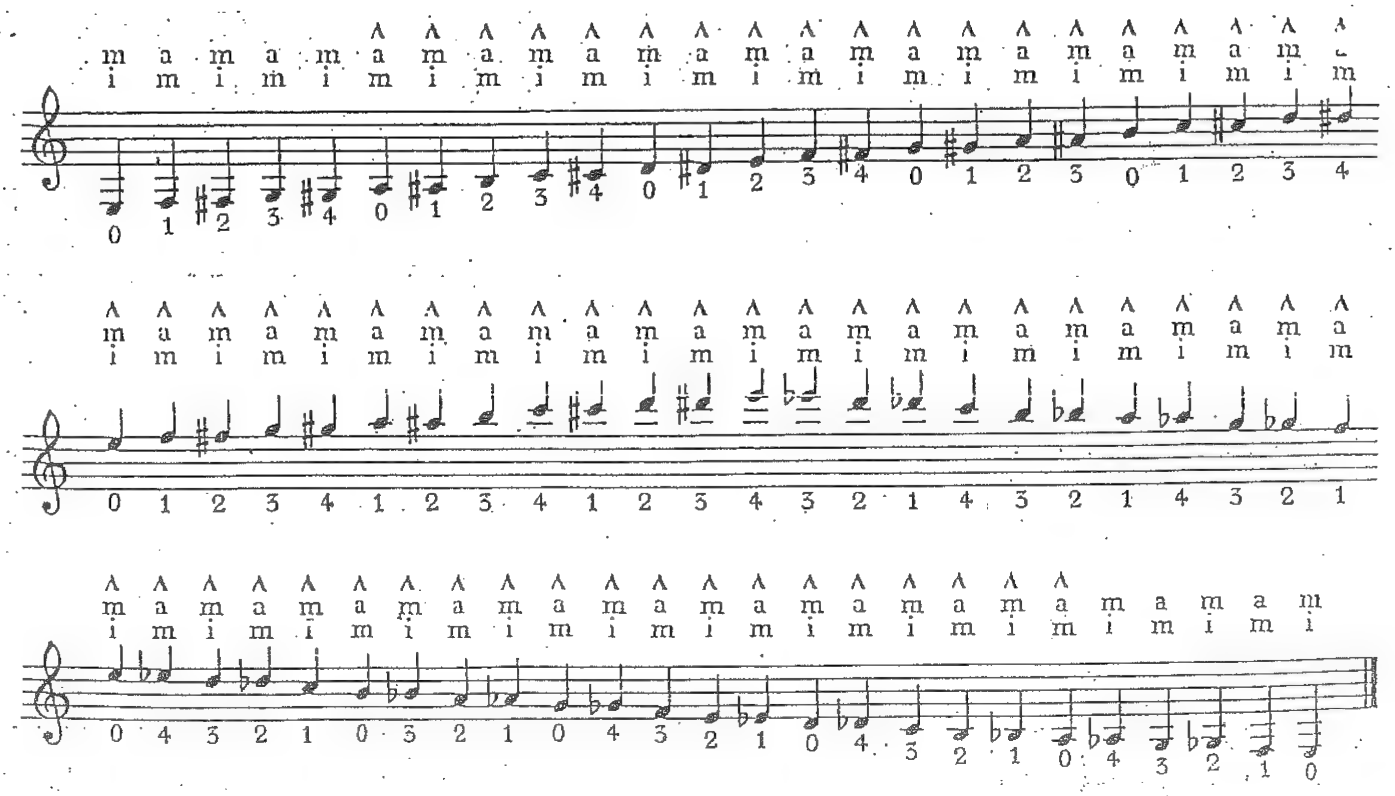
Si menor



Do menor



ESCALA CROMATICA (3 Octavas)

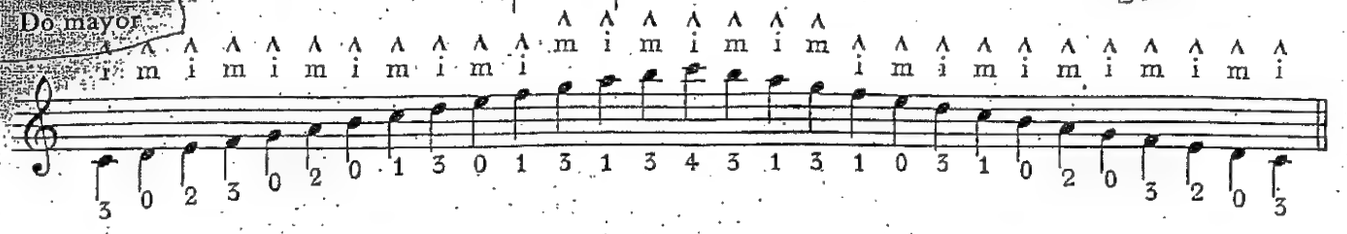


Nota: El autor está perfectamente enterado de las reglas que rigen para la escritura de la escala cromática y si no las ha observado ha sido únicamente porque cree facilitar la lectura a los alumnos, escribiéndola tal cual está.

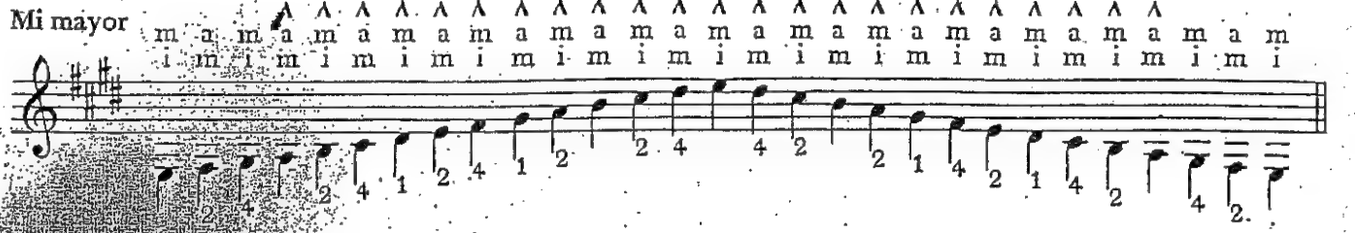
ESCALAS MAYORES DE DOS OCTAVAS

(las más fáciles)

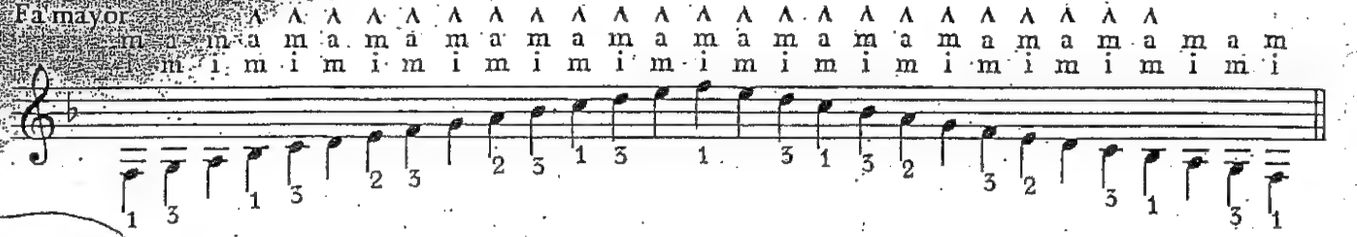
Do mayor



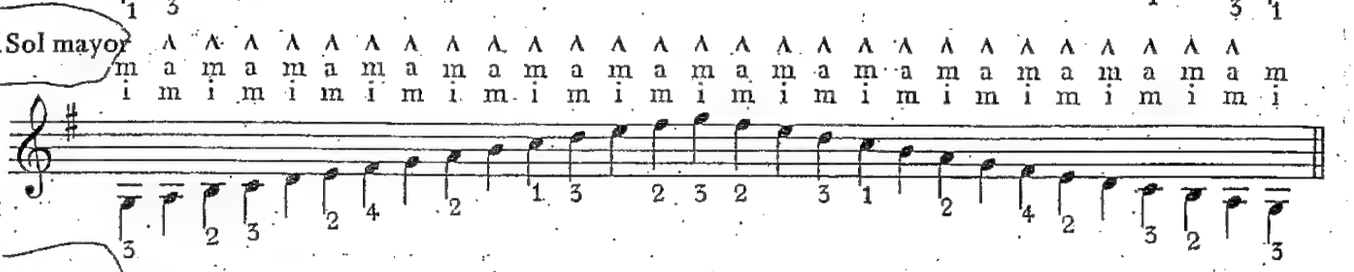
Mi mayor



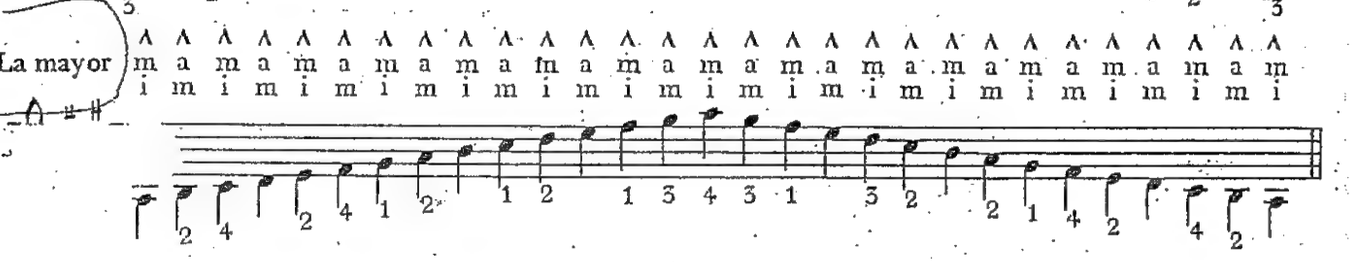
Fa mayor



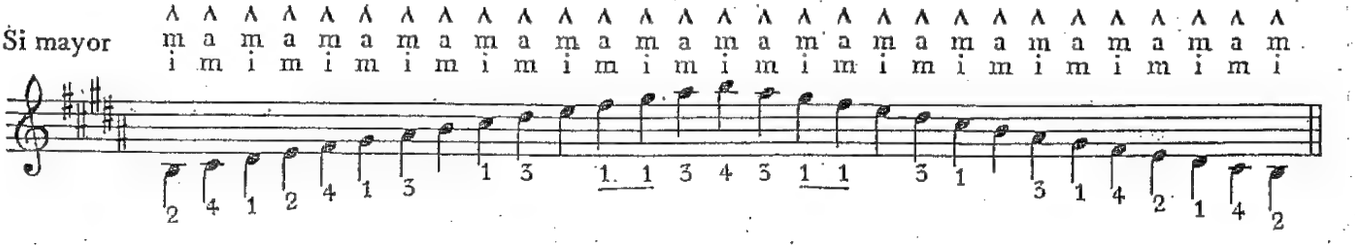
Sol mayor



La mayor



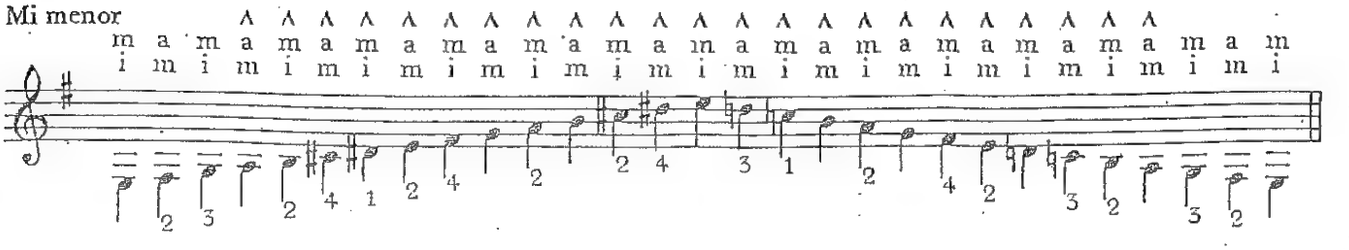
Si mayor



ESCALAS MENORES MELODICAS DE DOS OCTAVAS

(las más fáciles)

Mi menor



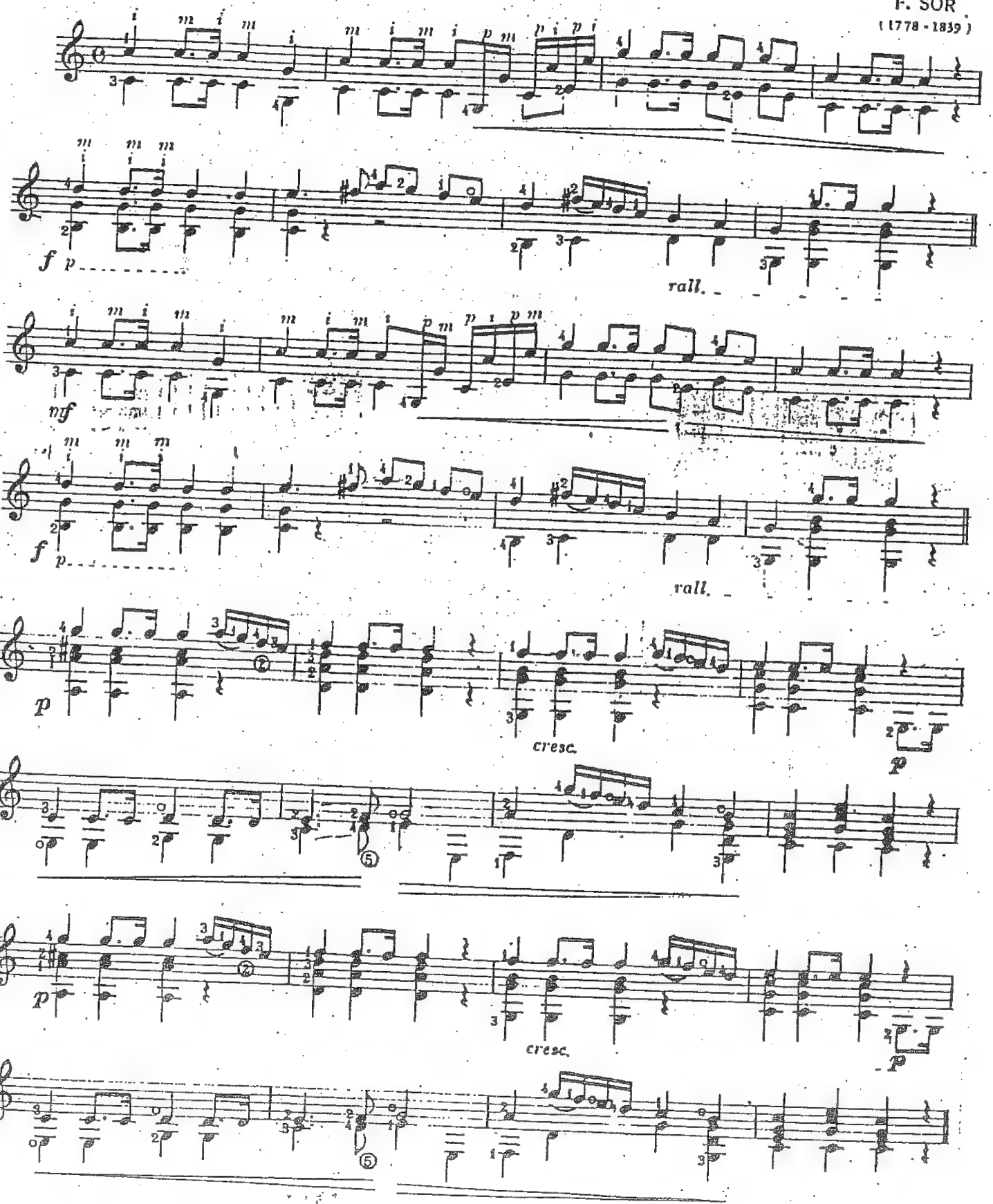
Ingresc

2

MARCHA

Op. 48 - Nº 1

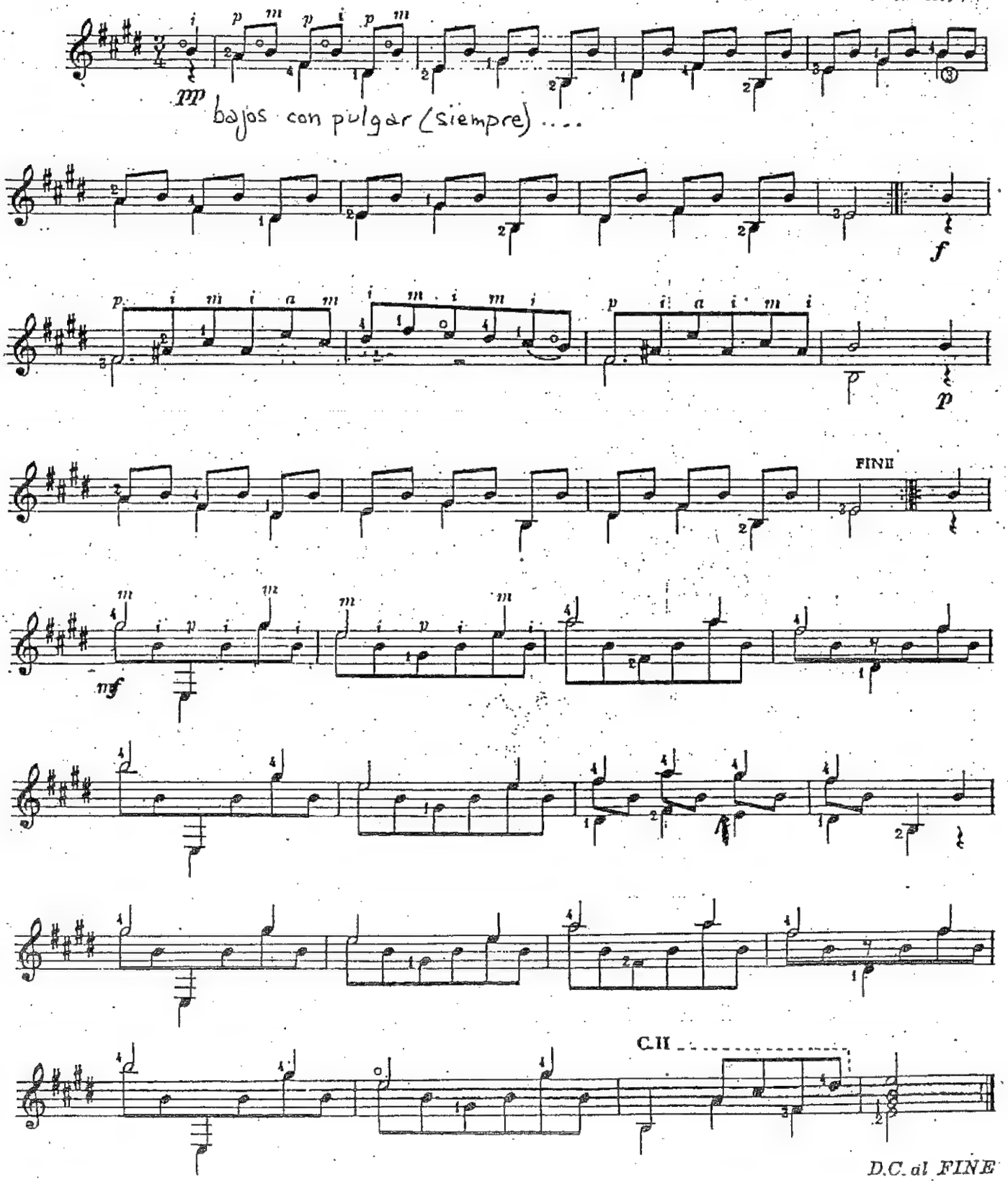
F. SOR
(1778 - 1839)



Inglés

10
VALS
Op. 11 - Nº 9

M. CARCASSI
(1792 - 1853)

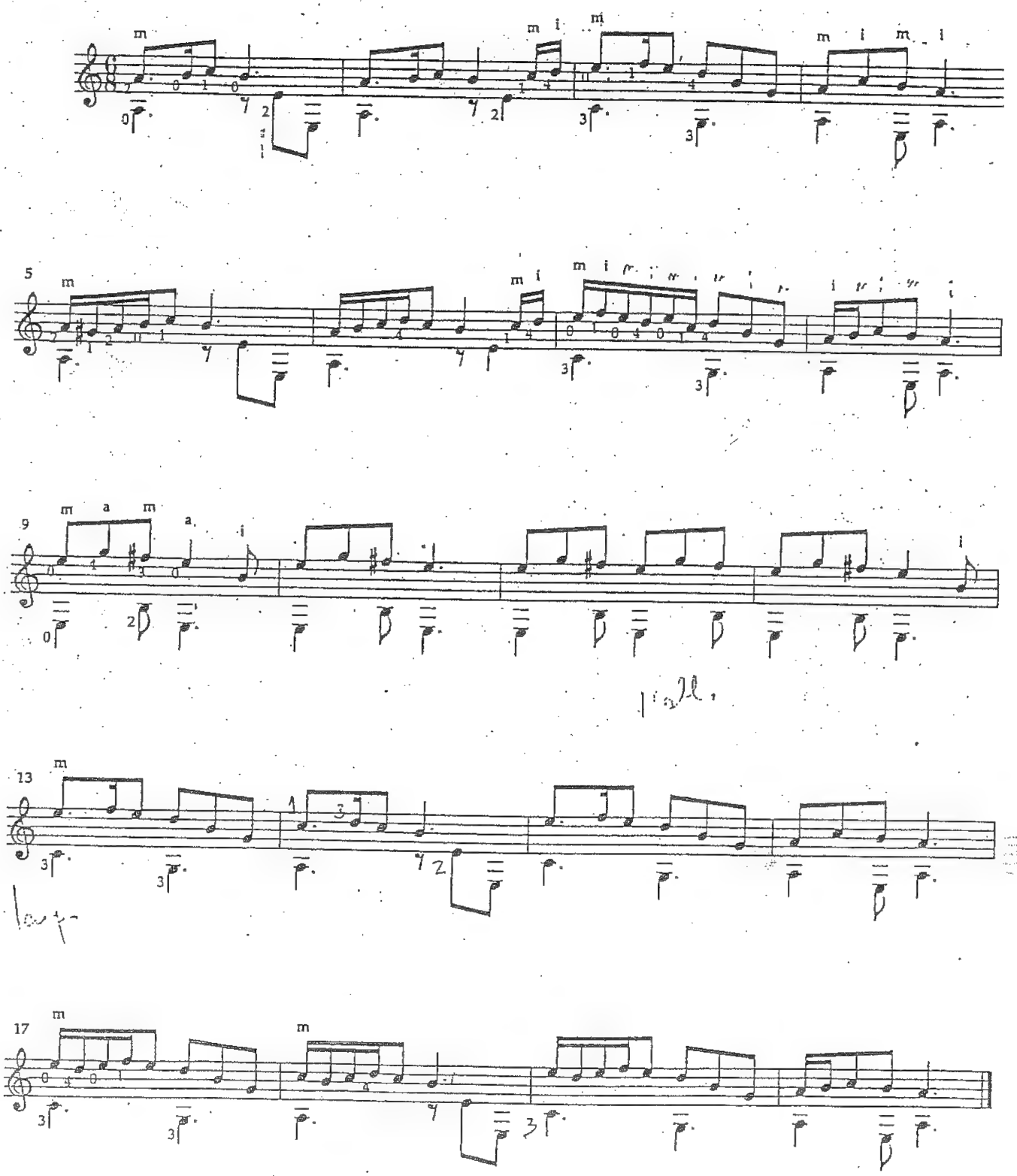


Ingres

3

Packington's Pound

Anonymous

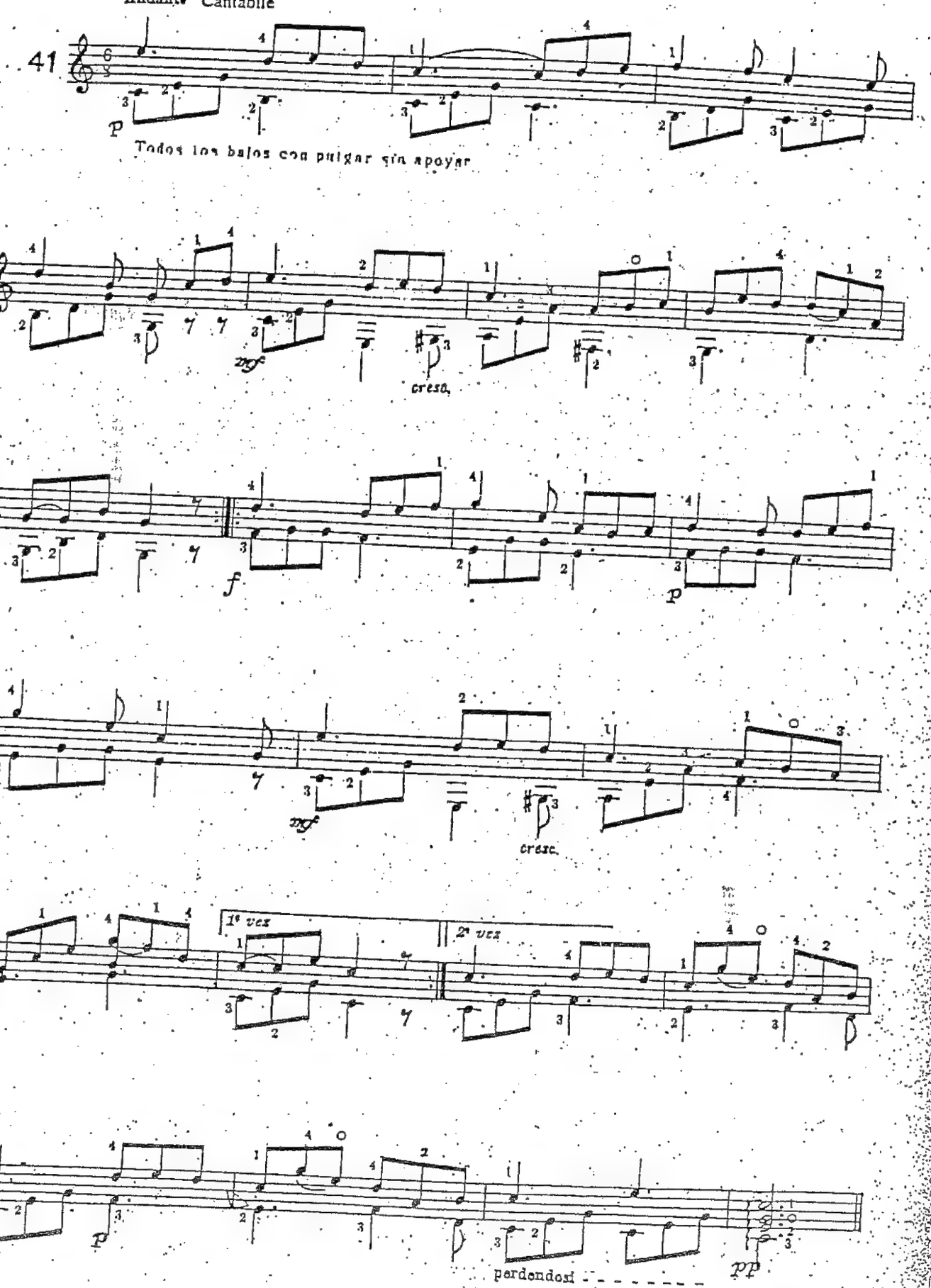


Autor: **MOLINO**

1ero

(Romanza)

Andante Cantabile

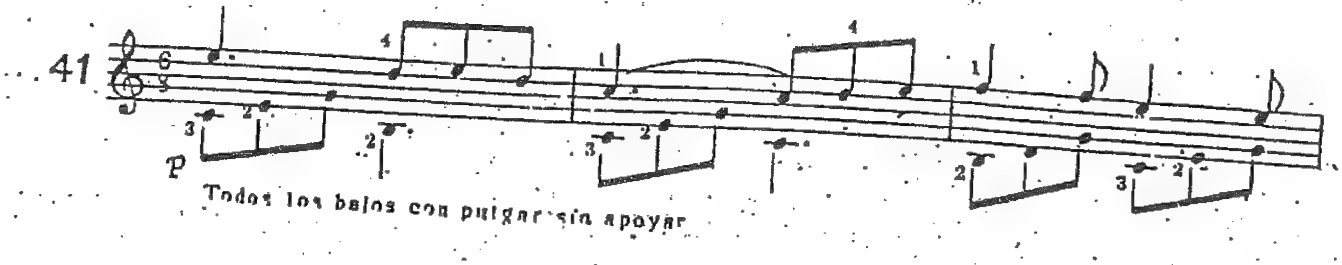


Autor: **MOLINO**

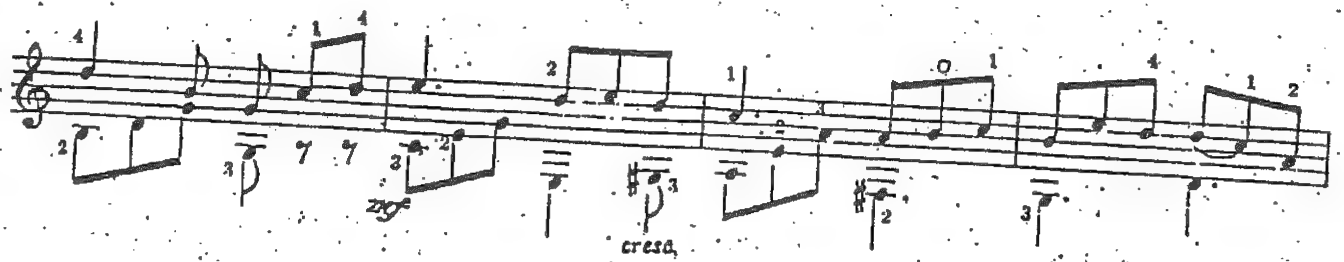
(Romanza)

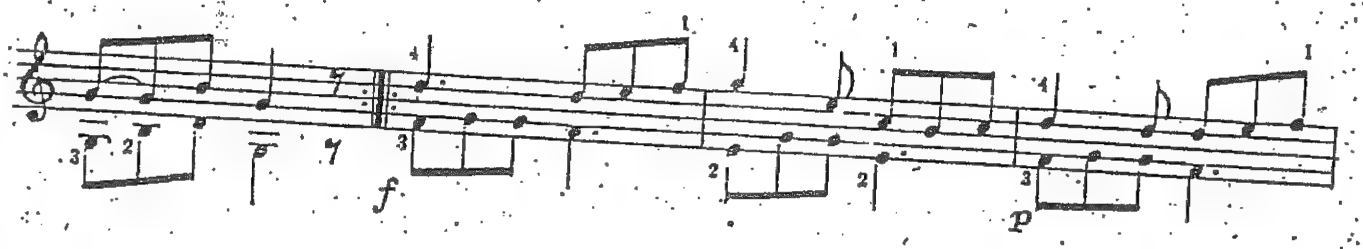
1ero

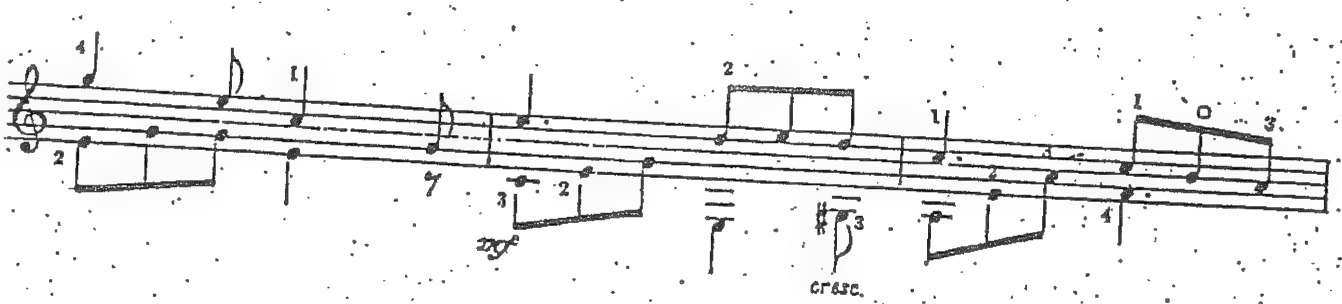
Andante Cantabile

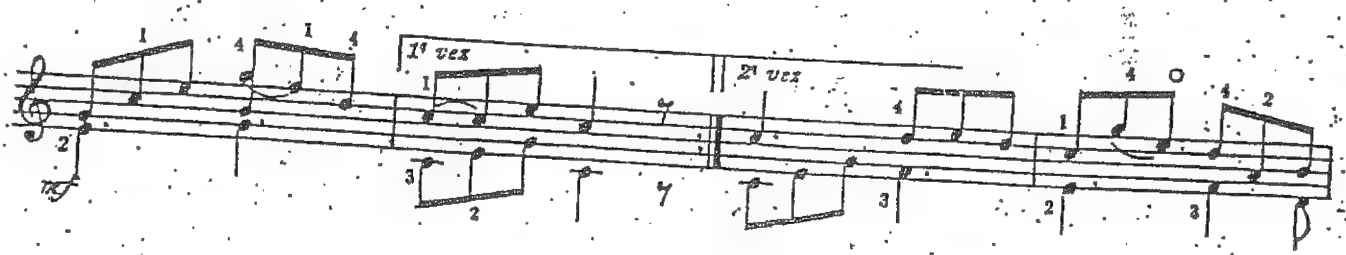


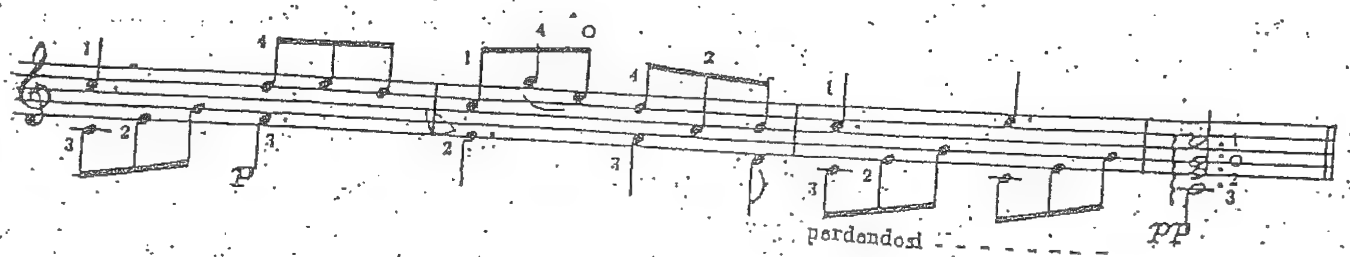
Todos los bajos con pulgar sin apoyar









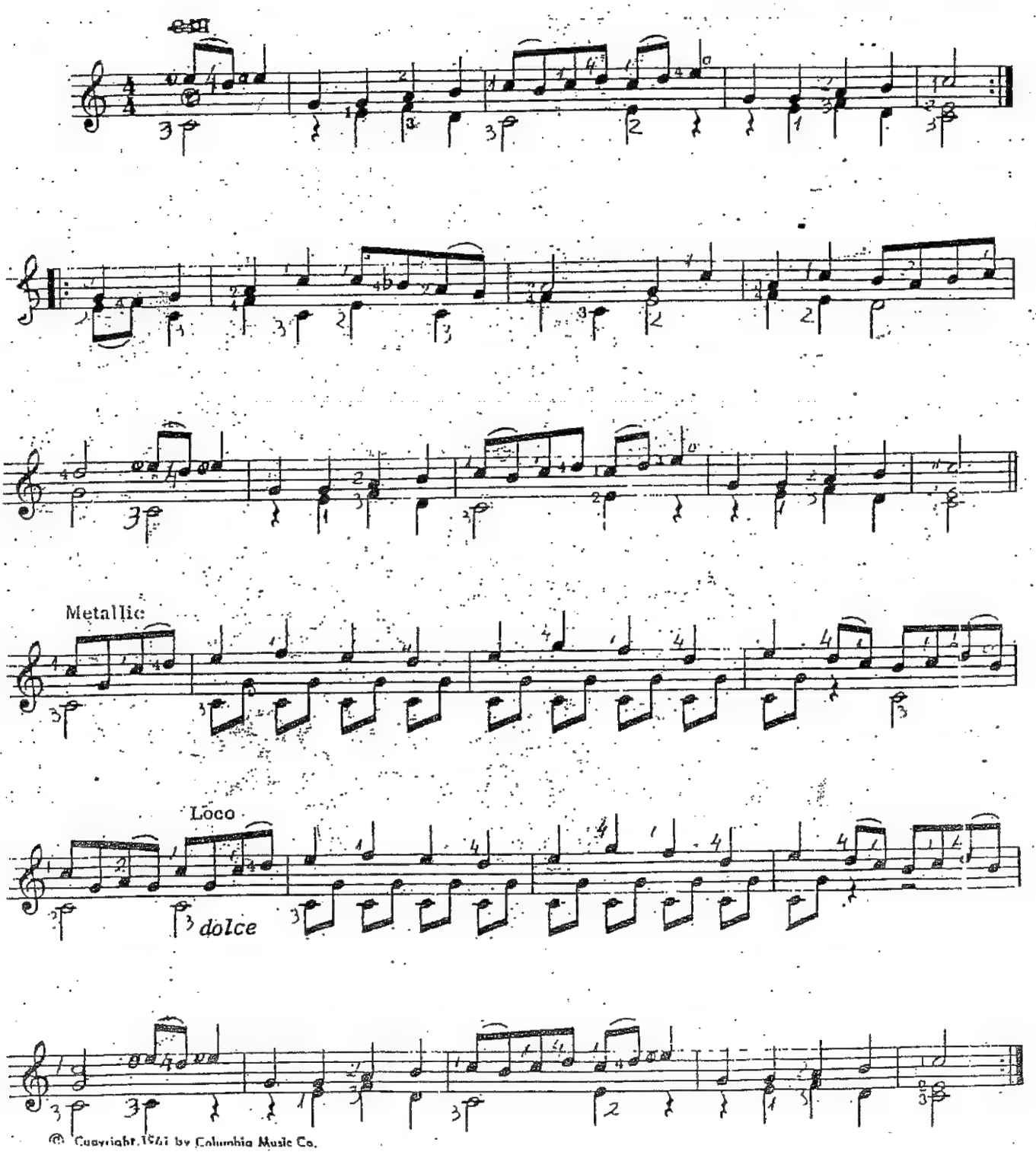


15

MUSETTE

Guitar Solo

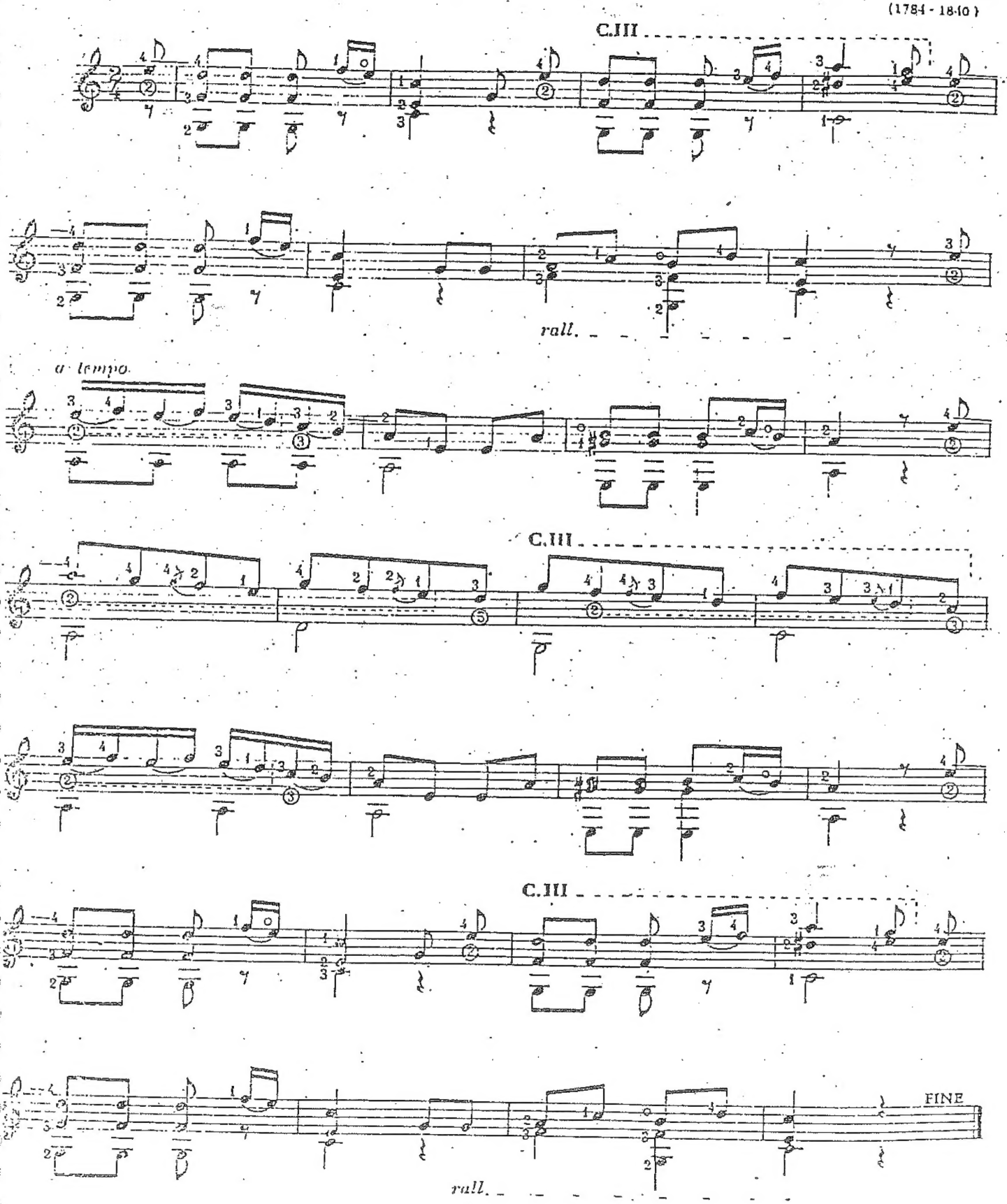
J. S. BACH
Arranged by Sophocles Papas



© Copyright 1941 by Columbia Music Co.

ANDANTINO

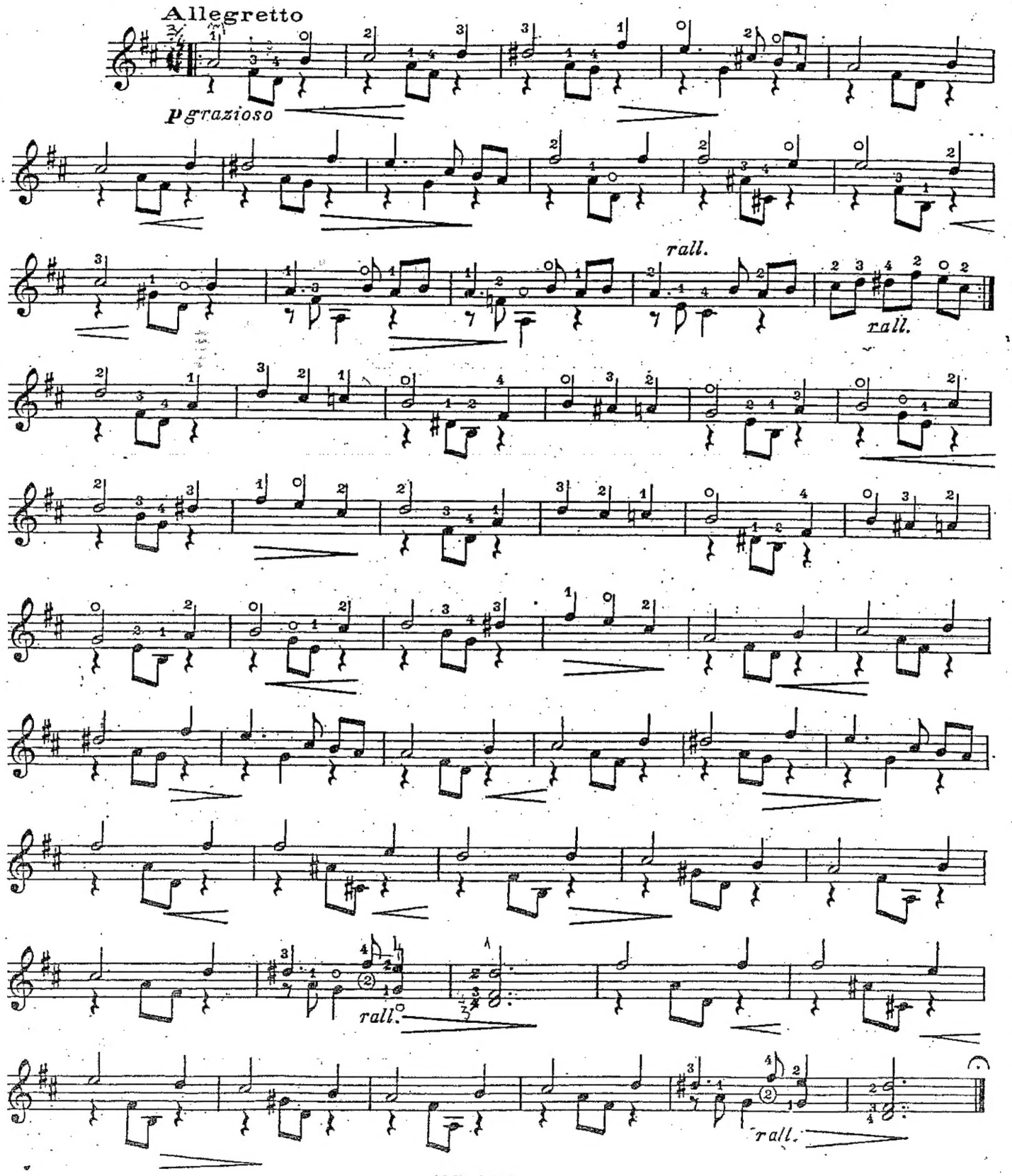
N. PAGANINI
(1784 - 1840)



(Cuidar digitación)

9. Valsette

A Tansman

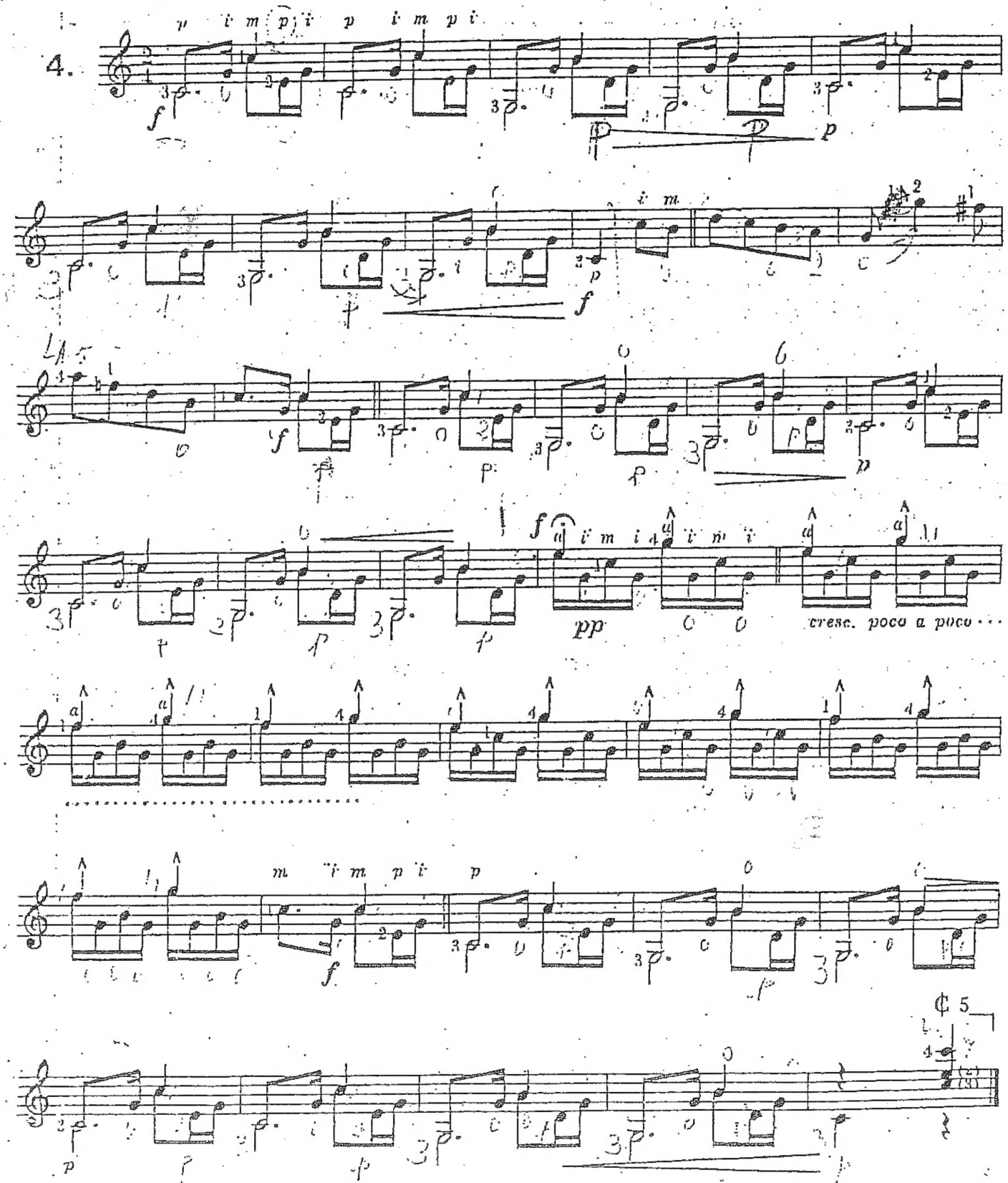


5

MILONGA DE SAN VICENTE

MILONGA

Al Sr. Juan Estibau

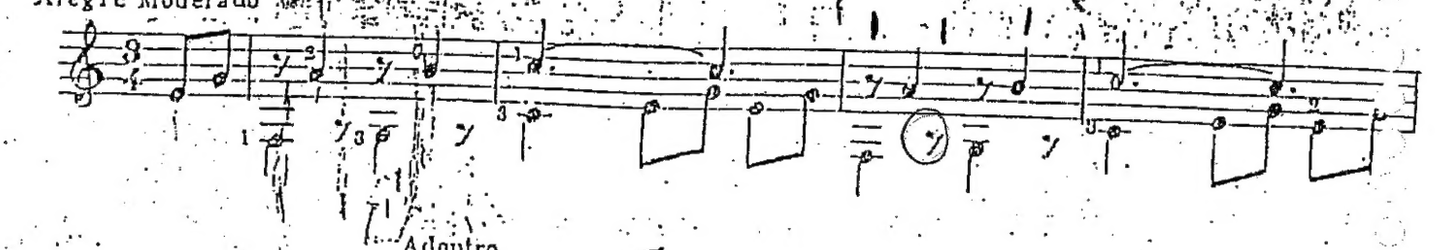


G. BIANQUI PINERO

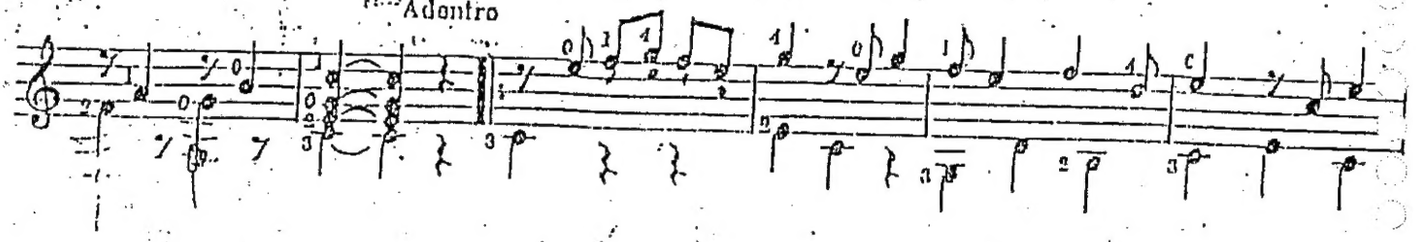
A la guitarrista Abigail Lizzeti

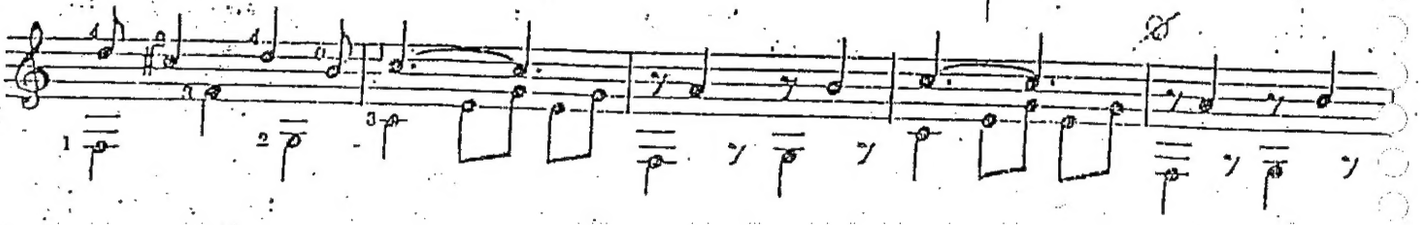
TRIUNFO

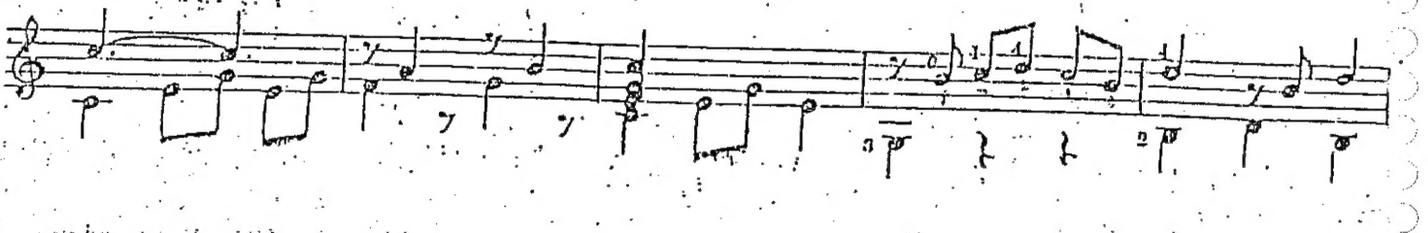
Alegre Moderado

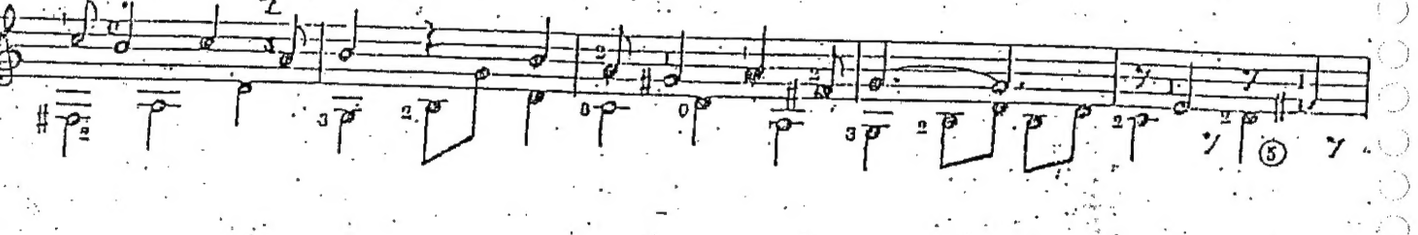


Adentro

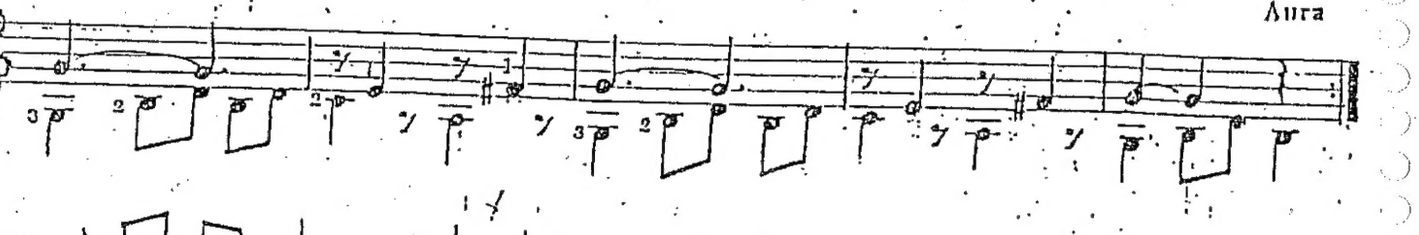


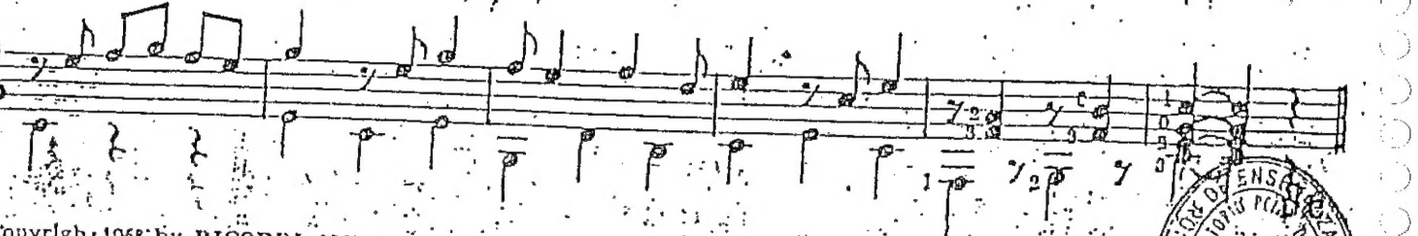






Aura





© Copyright 1963 by RICORDI AMERICANA S.A. Cangallo 1558 - Buenos Aires.
Todos los derechos están reservados - All right reserved.
Queda hecho el depósito que establece la Ley 11.723.

PEDRO J. RODRIGUEZ

DIRECCION DE ENSEÑANZA MEDIA
BA 2725